

**CONTINUING AUDIT
OF
MARQUEE VALUES**



Spring 1950

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CONTINUING AUDIT OF MARQUEE VALUES

This report shows *a screen player's power to sell tickets at the box office*, as measured by ARI's Continuing Audit of Marquee Values. The Audit does not measure talent, except as talent persuades movie-goers to spend money to see a particular personality. The Audit reports the percentage of movie-goers interviewed in a nation-wide cross-section survey who say that the name of a particular player on the front of a theatre would make them want to buy a ticket. ARI's cross-section is actually a miniature of the national movie audience. Men and women, young and old, rich and poor, living in cities and towns of different sizes and in all parts of the country are interviewed, and the number interviewed in each group is determined by the number of tickets that group accounts for at the box offices of the nation.

Once a year our reports of marquee values in the total national audience are supplemented by a report on screen player marquee values in the principal audience groups; namely, males, females, movie-goers at various age levels, upper and lower income movie-goers, movie-goers divided by the frequency of their attendance at motion pictures, and by size of community -- in other words, a description of the general population characteristics of a player's following. This information can be of great value in casting.

Other sources of information about marquee values are available, and they are useful up to a point. The box office is, of course, an indication, but the box-office results can-

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not reveal how much of a picture's performance was due to the player in question and how much to other players; how much to story, to direction, and so on. Polls based on exhibitors' reports can supply information -- but exhibitors' opinions are at best an indirect and incomplete way of determining movie-goers' opinions. The weakness of both these sources as accurate guides to a player's drawing power are eliminated in ARI's Audit which measures among a group representative of the nation's *motion picture theatre patrons*, the number who say the player's name (without regard to title, story, other players, producer, director) on the marquee would make them want to buy a ticket.

We believe the Continuing Audit is the most realistic source of information available today on screen personality values.

CONTINUING AUDIT OF MARQUEE VALUES

ACTRESSES	REGULAR AUDIT SPRING 1950	REGULAR AUDIT WINTER 1949 - 50	DIFFERENCE
ALLYSON, June	47	44	+3
BACALL, Lauren	20	20	-
BALL, Lucille	29	26	+3
BARRYMORE, Ethel	26	24	+2
BERGMAN, Ingrid	33	41	-8
CARTER, Janis	2	2	-
CAULFIELD, Joan	14	(13, Autumn 1949)	+1
CHARISSE, Cyd	10	(7, Autumn 1948)	+3
COLBERT, Claudette	39	37	+2
COWL, Jane	2	(3, Summer 1949)	-1
CRAIN, Jeanne	37	35	+2
CRAWFORD, Joan	31	29	+2
DAHL, Arlene	6	(4, Autumn 1949)	+2
DARNELL, Linda	26	25	+1
DAVIS, Bette	33	(33, Autumn 1949)	-
DAVIS, Joan	24	(20, Autumn 1948)	+4
DAY, Doris	31	27	+4
DE HAVEN, Gloria	11	(12, Summer 1948)	-1
DE HAVILLAND, Olivia	48	40	+8
DIETRICH, Marlene	18	(14, Autumn 1948)	+4
DRAKE, Betsy	11	8	+3
DRU, Joanné	6	5	+1
DUNNE, Irene	22	(28, Summer 1949)	-6
FONTAINE, Joan	25	26	-1
GARBO, Greta	13	(10, Spring 1949)	+3
GARRETT, Betty	20	*	-
GARSON, Greer	34	(32, Autumn 1949)	+2
GRABLE, Betty	38	37	+1

* Not previously measured

CONTINUING AUDIT OF MARQUEE VALUES

ACTRESSES	REGULAR AUDIT SPRING 1950	REGULAR AUDIT WINTER 1949 - 50	DIFFERENCE
GRAHAME, Gloria	2	1	+1
GRAYSON, Kathryn	19	(17, Spring 1949)	+2
GREER, Jane	7	9	-2
GUILD, Nancy	1	(1, Summer 1949)	-
HAVOC, June	8	7	+1
HAYWARD, Susan	30	28	+2
HAYWORTH, Rita	31	34	-3
HOLM, Celeste	15	13	+2
HUNT, Marsha	5	(10, Summer 1948)	-5
JONES, Jennifer	33	33	-
LAMARR, Hedy	26	22	+4
LANCHESTER, Elsa	2	*	-
LEIGH, Janet	21	18	+3
LINDFORS, Viveca	4	3	+1
LUPINO, Ida	25	22	+3
MAXWELL, Marilyn	10	*	-
MC CAMBRIDGE, Mercedes	11	*	-
MC DONALD, Marie	6	(5, Spring 1949)	+1
MOORE, Terry	5	6	-1
NEAL, Patricia	10	(7, Autumn 1949)	+3
OBERON, Merle	10	12	-2
ROGERS, Ginger	25	27	-2
RUSSELL, Jane	27	26	+1
SCOTT, Elizabeth	27	27	-
SOTHERN, Ann	24	20	+4
STANWYCK, Barbara	42	39	+3
SULLAVAN, Margaret	19	14	+5
TREVOR, Claire	12	9	+3

* Not previously measured

CONTINUING AUDIT OF MARQUEE VALUES

ACTRESSES	REGULAR AUDIT SPRING 1950	REGULAR AUDIT WINTER 1949 - 50	DIFFERENCE
TURNER, Lana	35	38	-3
VALLI	11	(15, Summer 1949)	-4
VERA-ELLEN	17	11	+6
WILLIAMS, Esther	42	44	-2
WYMAN, Jane	38	37	+1
YOUNG, Loretta	39	37	+2

CONTINUING AUDIT OF MARQUEE VALUES

ACTORS	REGULAR AUDIT SPRING 1950	REGULAR AUDIT WINTER '949 - 50	DIFFERENCE
AGAR, John	16	14	+2
ANDREWS, Dana	36	38	-2
ARNOLD, Edward	15	(11, Spring 1948)	+4
AUTRY, Gene	15	14	+1
BASEHART, Richard	9	(5, Spring 1949)	+4
BAXTER, Warner	7	(4, Winter 1943)	+3
BENDIX, William	33	33	-
BERLE, Milton	21	21	-
BICKFORD, Charles	7	6	+1
BISHOP, William	2	*	-
BOGART, Humphrey	47	48	-1
BRACKEN, Eddie	10	(11, Autumn 1949)	-1
BRADY, Scott	12	*	-
BRENT, George	9	(9, Summer 1949)	-
CAGNEY, James	37	38	-1
CAMERON, Rod	19	(9, Autumn 1948)	+10
CAREY, Macdonald	12	(8, Autumn 1949)	+4
CARMICHAEL, Hoagy	20	(20, Autumn 1948)	-
CARSON, Jack	23	26	-3
CLIFT, Montgomery	32	34	-2
COLMAN, Ronald	31	(27, Autumn 1949)	+4
COOPER, Gary	52	50	+2
COREY, Wendell	13	10	+3
COTTEN, Joseph	35	34	+1
COURTLAND, Jerome	6	5	+1
CRAWFORD, Broderick	24	10	+14
CROSBY, Bing	55	55	-
CUMMINGS, Robert	18	19	-1

* Not previously measured

CONTINUING AUDIT OF MARQUEE VALUES

ACTORS	REGULAR AUDIT SPRING 1950	REGULAR AUDIT WINTER 1949 - 50	DIFFERENCE
DEREK, John	18	16	+2
DEVINE, Andy	11	(9, Summer 1948)	+2
DOUGLAS, Kirk	34	26	+8
DOUGLAS, Melvyn	11	12	-1
DRISCOLL, Bobby	6	(7, Autumn 1949)	-1
DURANTE, Jimmy	29	33	-4
FAIRBANKS, Douglas Jr.	25	(24, Autumn 1948)	+1
FERRER, Mel	8	3	+5
FITZGERALD, Barry	30	(32, Autumn 1949)	-2
FORD, Glenn	38	39	-1
GABLE, Clark	46	46	-
GLEASON, James	7	(7, Autumn 1948)	-
GOMEZ, Thomas	2	*	-
GRANT, Cary	49	50	-1
GREENSTREET, Sydney	21	(20, Summer 1948)	+1
HARDWICKE, Sir Cedric	3	(3, Summer 1948)	-
HENREID, Paul	14	(16, Summer 1948)	-2
HOLT, Tim	10	*	-
HOPE, Bob	53	55	-2
HUTTON, Robert	8	(8, Spring 1949)	-
IRELAND, John	7	7	-
JAGGER, Dean	8	*	-
JARMAN, Claude, Jr.	7	(3, Summer 1949)	+4
JOHNSON, Van	34	34	-
JOLSON, Al	34	32	+2
KAYE, Danny	38	(39, Autumn 1949)	-1
KELLY, Gene	43	(42, Autumn 1949)	+1
KNOX, Alexander	10	(3, Summer 1948)	+7

* Not previously measured

CONTINUING AUDIT OF MARQUEE VALUES

ACTORS	REGULAR AUDIT SPRING 1950	REGULAR AUDIT WINTER 1949 - 50	DIFFERENCE
LADD, Alan	47	53	-6
LANCASTER, Burt	40	41	-1
LAUGHTON, Charles	19	(18, Summer 1949)	+1
LUNDIGAN, William	9	*	-
MARTIN, Dean & LEWIS, Jerry	23	20	+3
MARX, Groucho	23	25	-2
MASON, James	20	(22, Autumn 1949)	-2
MASSEY, Raymond	13	(12, Spring 1948)	+1
MATURE, Victor	30	27	+3
MC CREA, Joel	12	(14, Autumn 1949)	-2
MC LAGLEN, Victor	9	(8, Winter 1947)	+1
MEREDITH, Burgess	13	(8, Summer 1948)	+5
MILLAND, Ray	34	35	-1
MITCHUM, Robert	39	41	-2
MONTALBAN, Ricardo	15	(3, Winter 1948)	+12
MONTGOMERY, Robert	28	(29, Autumn 1949)	-1
MURPHY, George	14	(12, Winter 1948)	+2
O'BRIEN, Edmond	9	6	+3
O'CONNOR, Donald	21	16	+5
O'KEEFE, Dennis	17	(17, Autumn 1949)	-
OLIVIER, Laurence	27	(26, Spring 1949)	+1
PARKS, Larry	35	34	+1
PECK, Gregory	55	50	+5
POWELL, Dick	29	(29, Autumn 1949)	-
RAINS, Claude	19	(22, Summer 1949)	-3
RATHBONE, Basil	15	(13, Spring 1949)	+2
ROBINSON, Edward G.	32	(35, Autumn 1949)	-3
ROONEY, Mickey	24	24	-

* Not previously measured

CONTINUING AUDIT OF MARQUEE VALUES

ACTORS	REGULAR AUDIT SPRING 1950	REGULAR AUDIT WINTER 1949 - 50	DIFFERENCE
RYAN, Robert	8	8	-
SCOTT, Randolph	35	34	+1
SLEZAK, Walter	3	(4, Spring 1947)	-1
SMITH, Kent	1	(2, Summer 1948)	-1
STARRETT, Charles	4	(4, Autumn 1949)	-
STEVENS, Mark	17	18	-1
STEWART, James	48	46	+2
SULLIVAN, Barry	6	(6, Summer 1948)	-
TRACY, Spencer	42	(43, Autumn 1949)	-1
TUFTS, Sonny	19	(18, Summer 1949)	+1
WAYNE, John	50	46	+4
WEBB, Clifton	41	(31, Autumn 1949)	+10
WELLES, Orson	25	19	+6
WILDE, Cornel	29	28	+1
YOUNG, Robert	28	31	-3

CONTINUING AUDIT OF MARQUEE VALUES

ACTRESSES	REGULAR AUDIT (SPRING 1950)	REGULAR AUDIT (WINTER 1949 - 50)	DIFFERENCE
DE HAVILLAND, Olivia	48	40	+8
ALLYSON, June	47	44	+3
STANWYCK, Barbara	42	39	+3
WILLIAMS, Esther	42	44	-2
COLBERT, Claudette	39	37	+2
YOUNG, Loretta	39	37	+2
GRABLE, Betty	38	37	+1
WYMAN, Jane	38	37	+1
CRAIN, Jeanne	37	35	+2
TURNER, Lana	35	38	-3
GARSON, Greer	34	(32, Autumn 1949)	+2
BERGMAN, Ingrid	33	41	-8
DAVIS, Bette	33	(33, Autumn 1949)	-
JONES, Jennifer	33	33	-
CRAWFORD, Joan	31	29	+2
DAY, Doris	31	27	+4
HAYWORTH, Rita	31	34	-3
HAYWARD, Susan	30	28	+2
BALL, Lucille	29	26	+3
RUSSELL, Jane	27	26	+1
SCOTT, Elizabeth	27	27	-
BARRYMORE, Ethel	26	24	+2
DARNELL, Linda	26	25	+1
LAMARR, Hedy	26	22	+4
FONTAINE, Joan	25	26	-1
LUPINO, Ida	25	22	+3
ROGERS, Ginger	25	27	-2
DAVIS, Joan	24	(20, Autumn 1948)	+4

CONTINUING AUDIT OF MARQUEE VALUES

ACTRESSES	REGULAR AUDIT (SPRING 1950)	REGULAR AUDIT (WINTER 1949 - 50)	DIFFERENCE
SOTHERN, Ann	24	20	+4
DUNNE, Irene	22	(28, Summer 1949)	-6
LEIGH, Janet	21	18	+3
BACALL, Lauren	20	20	-
GARRETT, Betty	20	*	-
GRAYSON, Kathryn	19	(17, Spring 1949)	+2
SULLAVAN, Margaret	19	14	+5
DIETRICH, Marlene	18	(14, Autumn 1948)	+4
VERA-ELLEN	17	11	+6
HOLM, Celeste	15	13	+2
CAULFIELD, Joan	14	(13, Autumn 1949)	+1
GARBO, Greta	13	(10, Spring 1949)	+3
TREVOR, Claire	12	9	+3
DE HAVEN, Gloria	11	(12, Summer 1948)	-1
DRAKE, Betsy	11	8	+3
MC CAMBRIDGE, Mercedes	11	*	-
VALLI	11	(15, Summer 1949)	-4
CHARISSE, Cyd	10	(7, Autumn 1948)	+3
MAXWELL, Marilyn	10	*	-
NEAL, Patricia	10	(7, Autumn 1949)	+3
OBERON, Merle	10	12	-2
HAVOC, June	8	7	+1
GREER, Jane	7	9	-2
DAHL, Arlene	6	(4, Autumn 1949)	+2
DRU, Joanne	6	5	+1
MC DONALD, Marie	6	(5, Spring 1949)	+1
HUNT, Marsha	5	(10, Summer 1948)	-5
MOORE, Terry	5	6	-1

* Not previously measured

CONTINUING AUDIT OF MARQUEE VALUES

ACTRESSES	REGULAR AUDIT (SPRING 1950)	REGULAR AUDIT (WINTER 1949 - 50)	DIFFERENCE
LINDFORS, Viveca	4	3	+1
CARTER, Janis	2	2	-
COWL, Jane	2	(3, Summer 1949)	-1
GRAHAME, Gloria	2	1	+1
LANCHESTER, Elsa	2	*	-
GUILD, Nancy	1	(1, Summer 1949)	-

* Not previously measured

CONTINUING AUDIT OF MARQUEE VALUES

ACTORS	REGULAR AUDIT (SPRING 1950)	REGULAR AUDIT (WINTER 1949 - 50)	DIFFERENCE
CROSBY, Bing	55	55	--
PECK, Gregory	55	50	+5
HOPE, Bob	53	55	-2
COOPER, Gary	52	50	+2
WAYNE, John	50	46	+4
GRANT, Cary	49	50	-1
STEWART, James	48	46	+2
BOGART, Humphrey	47	48	-1
LADD, Alan	47	53	-6
GABLE, Clark	46	46	--
KELLY, Gene	43	(42, Autumn 1949)	+1
TRACY, Spencer	42	(43, Autumn 1949)	-1
WEBB, Clifton	41	(31, Autumn 1949)	+10
LANCASTER, Burt	40	41	-1
MITCHUM, Robert	39	41	-2
FORD, Glenn	38	39	-1
KAYE, Danny	38	(39, Autumn 1949)	-1
CAGNEY, James	37	38	-1
ANDREWS, Dana	36	38	-2
COTTEN, Joseph	35	34	+1
PARKS, Larry	35	34	+1
SCOTT, Randolph	35	34	+1
DOUGLAS, Kirk	34	26	+8
JOHNSON, Van	34	34	--
JOLSON, Al	34	32	+2
MILLAND, Ray	34	35	-1
BENDIX, William	33	33	--
CLIFT, Montgomery	32	34	-2

CONTINUING AUDIT OF MARQUEE VALUES

ACTORS	REGULAR AUDIT (SPRING 1950)	REGULAR AUDIT (WINTER 1949 - 50)	DIFFERENCE
ROBINSON, Edward G.	32	(35, Autumn 1949)	-3
COLMAN, Ronald	31	(27, Autumn 1949)	+4
FITZGERALD, Barry	30	(32, Autumn 1949)	-2
MATURE, Victor	30	27	+3
DURANTE, Jimmy	29	33	-4
POWELL, Dick	29	(29, Autumn 1949)	--
WILDE, Cornel	29	28	+1
MONTGOMERY, Robert	28	(29, Autumn 1949)	-1
YOUNG, Robert	28	31	-3
OLIVIER, Laurence	27	(26, Spring 1949)	+1
FAIRBANKS, Douglas, Jr.	25	(24, Autumn 1948)	+1
WELLES, Orson	25	19	+6
CRAWFORD, Broderick	24	10	+14
ROONEY, Mickey	24	24	--
CARSON, Jack	23	26	-3
MARTIN, Dean & LEWIS, Jerry	23	20	+3
MARX, Groucho	23	25	-2
BERLE, Milton	21	21	--
GREENSTREET, Sydney	21	(20, Summer 1948)	+1
O'CONNOR, Donald	21	16	+5
CARMICHAEL, Hoagy	20	(20, Autumn 1948)	--
MASON, James	20	(22, Autumn 1949)	-2
CAMERON, Rod	19	(9, Autumn 1948)	+10
LAUGHTON, Charles	19	(18, Summer 1949)	+1
RAINS, Claude	19	(22, Summer 1949)	-3
TUFTS, Sonny	19	(18, Summer, 1949)	+1
CUMMINGS, Robert	18	19	-1
DEREK, John	18	16	+2

CONTINUING AUDIT OF MARQUEE VALUES

ACTORS	REGULAR AUDIT (SPRING 1950)	REGULAR AUDIT (WINTER 1949 - 50)	DIFFERENCE
O'KEEFE, Dennis	17	(17, Autumn 1949)	--
STEVENS, Mark	17	18	-1
AGAR, John	16	14	+2
ARNOLD, Edward	15	(11, Spring 1948)	+4
AUTRY, Gene	15	14	+1
MONTALBAN, Ricardo	15	(3, Winter 1948)	+12
RATHBONE, Basil	15	(13, Spring 1949)	+2
HENREID, Paul	14	(16, Summer 1948)	-2
MURPHY, George	14	(12, Winter 1948)	+2
COREY, Wendell	13	10	+3
MASSEY, Raymond	13	(12, Spring 1948)	+1
MEREDITH, Burgess	13	(8, Summer 1948)	+5
BRADY, Scott	12	*	--
CAREY, Macdonald	12	(8, Autumn 1949)	+4
MC CREA, Joel	12	(14, Autumn 1949)	-2
DEVINE, Andy	11	(9, Summer 1948)	+2
DOUGLAS, Melvyn	11	12	-1
BRACKEN, Eddie	10	(11, Autumn 1949)	-1
HOLT, Tim	10	*	--
KNOX, Alexander	10	(3, Summer 1948)	+7
BASEHART, Richard	9	(5, Spring 1949)	+4
BRENT, George	9	(9, Summer 1949)	--
LUNDIGAN, William	9	*	--
MC LAGLEN, Victor	9	(8, Winter 1947)	+1
O'BRIEN, Edmond	9	6	+3
FERRER, Mel	8	3	+5
HUTTON, Robert	8	(8, Spring 1949)	--
JAGGER, Dean	8	*	--

* Not previously measured

CONTINUING AUDIT OF MARQUEE VALUES

ACTORS	REGULAR AUDIT (SPRING 1950)	REGULAR AUDIT (WINTER 1949 - 50)	DIFFERENCE
RYAN, Robert	8	8	--
BAXTER, Warner	7	(4, Winter 1943)	+3
BICKFORD, Charles	7	6	+1
GLEASON, James	7	(7, Autumn 1948)	--
IRELAND, John	7	7	--
JARMAN, Claude, Jr.	7	(3, Summer 1949)	+4
COURTLAND, Jerome	6	5	+1
DRISCOLL, Bobby	6	(7, Autumn 1949)	-1
SULLIVAN, Barry	6	(6, Summer 1948)	--
STARRETT, Charles	4	(4, Autumn 1949)	--
HARDWICKE, Sir Cedric	3	(3, Summer 1948)	--
SLEZAK, Walter	3	(4, Spring 1947)	-1
BISHOP, William	2	*	--
GOMEZ, Thomas	2	*	--
SMITH, Kent	1	(2, Summer 1948)	-1

* Not previously measured

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
ABBOTT & COSTELLO	23	25	-	27	29	29	-	26	28	-	28	-	-	32	-	-	-	-	-	-
AGAR, John	-	-	-	-	-	-	-	6	-	7	7	5	7	10	12	14	16	-	-	-
AHERNE, Brian	-	-	-	7	-	-	-	-	7	-	-	-	-	-	-	-	-	-	-	-
ALBERT, Eddie	-	-	-	-	5	-	-	-	-	-	5	-	-	-	-	-	-	-	-	-
ALDA, Robert	-	-	-	-	-	-	-	-	-	7	-	-	-	-	-	-	-	-	-	-
ALLBRITTON, Louise	-	-	-	2	-	2	-	-	1	2	-	-	-	-	-	-	-	-	-	-
ALLYSON, June	29	30	35	34	-	-	38	35	35	38	34	-	38	46	45	44	47	-	-	-
AMECHE, Don	17	19	-	-	-	-	-	11	-	13	-	-	-	11	-	-	-	-	-	-
AMOS 'n ANDY	-	-	-	-	-	-	-	-	-	-	-	11	-	-	-	-	-	-	-	-
ANDREWS, Dana	26	25	26	30	35	35	40	39	40	39	37	37	38	37	37	38	36	-	-	-

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
ANDREWS SISTERS	-	-	-	-	-	-	18	19	-	17	-	-	-	-	-	-	-	-	-	-
ARMENDARIZ, Pedro	-	-	-	-	-	-	-	-	-	4	4	-	-	-	10	-	-	-	-	-
ARNOLD, Edward	-	-	11	-	-	-	-	-	11	-	-	-	-	-	-	-	15	-	-	-
ARTHUR, Jean	13	16	17	14	-	-	-	13	13	15	14	-	-	-	-	-	-	-	-	-
ASTAIRE, Fred	-	15	-	18	-	-	-	20	-	22	-	26	-	31	-	-	-	-	-	-
AUMONT, Jean Pierre	5	6	-	8	-	-	-	-	-	7	-	-	-	-	-	-	-	-	-	-
AUTRY, Gene	-	-	-	-	-	13	13	12	-	11	13	-	15	-	-	14	15	-	-	-
AYRES, Lew	-	7	9	11	-	-	-	8	11	-	10	10	12	14	14	-	-	-	-	-
BACALL, Lauren	20	19	-	23	-	-	-	20	23	-	22	21	23	20	-	20	20	-	-	-
BALL, Lucille	-	-	18	20	-	-	23	24	24	-	21	18	18	20	25	26	29	-	-	-

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
BARRYMORE, Ethel	11	12	-	11	10	12	15	15	-	14	-	13	16	18	-	24	26			
BARRYMORE, Lionel	21	20	20	-	19	19	-	18	-	20	21	24	27	30	-	30	-			
BASELIART, Richard	-	-	-	-	-	-	-	-	-	-	-	-	5	-	-	-	9			
BAXTER, Anne	6	-	-	-	16	19	-	18	16	17	-	-	-	19	22	-	-			
BAXTER, Warner	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	7			
BEL GEDDES, Barbara	-	1	-	1	1	1	2	4	4	-	5	5	4	6	6	-	-			
BELITA	-	3	-	-	-	-	-	-	2	-	-	-	-	-	-	-	-			
BENDIX, William	15	19	-	-	25	28	31	32	34	34	35	33	34	33	31	33	33			
BENNETT, Constance	-	-	-	-	-	-	-	-	-	5	-	-	-	-	-	-	-			
BENNETT, Joan	11	12	14	15	13	15	17	18	19	-	18	-	15	-	-	13	-			

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
BENNY, Jack	16	-	-	-	-	-	-	-	23	-	-	24	-	-	-	-	-	-	-	-
BERGEN & MCCARTHY	-	-	16	-	14	12	-	-	14	-	13	-	-	-	-	-	-	-	-	-
BERGMAN, Ingrid	48	53	53	56	55	53	50	49	47	46	51	55	56	50	50	41	33			
BERLE, Milton	-	-	-	-	-	-	-	-	-	-	-	-	-	-	16	21	21			
BEY, Turhan	-	-	-	12	-	-	-	-	8	-	-	-	-	-	-	-	-			
BICKFORD, Charles	-	-	-	-	2	-	6	-	-	6	-	-	9	-	-	6	7			
BISHOP, William	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	2			
BLAIR, Janet	7	8	-	9	10	10	12	12	-	11	-	-	-	-	-	7	-			
BLONDELL, Joan	-	-	-	-	9	-	-	14	11	-	10	-	-	-	-	-	-			
BLYTH, Ann	-	-	5	4	-	-	5	9	8	9	11	12	11	13	16	16	-			

PLAYER	1946				1947				1948				1949				1950				
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	
BOGART, Humphrey	40	38	36	43	47	59	49	48	47	45	47	46	49	50	49	48	47				
BOLGER, Ray	-	-	-	-	-	-	-	-	-	-	-	-	-	-	17	-	-				
BOWMAN, Lee	5	-	6	4	-	4	6	-	-	3	-	-	-	-	-	-	-				
BOYER, Charles	15	17	-	-	16	16	16	17	19	17	-	-	17	-	-	13	-				
BRACKEN, Eddie	18	-	-	-	18	-	-	-	19	-	18	-	-	12	11	-	10				
BRADY, Scott	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	12				
BREMER, Lucille	-	-	-	3	-	-	-	-	4	-	-	-	-	-	-	-	-				
BRENNAN, Walter	-	-	-	-	-	-	-	-	-	-	-	-	-	-	10	-	-				
BRENT, George	13	14	16	17	15	14	15	16	-	-	14	-	-	9	-	-	9				
BRITTON, Barbara	-	-	-	-	-	-	-	-	-	5	-	-	-	-	-	2	-				

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
BROMFIELD, John	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-
BROOKS, Hazel	-	-	-	-	-	-	2	-	-	-	3	-	-	-	-	-	-	-	-	-
BROOKS, Leslie	-	-	-	-	3	-	-	-	4	-	-	-	-	-	-	-	-	-	-	-
BRUCE, Nigel	-	-	-	-	-	6	-	-	-	3	-	-	-	-	-	-	-	-	-	-
BURNETTE, Smiley	4	-	-	-	-	-	-	-	-	8	-	-	-	-	-	-	-	-	-	-
CAESAR, Sid	-	-	-	-	-	3	-	-	-	-	3	-	-	4	-	-	-	-	-	-
CAGNEY, James	26	27	-	29	-	34	33	33	33	32	32	32	-	31	36	38	37	-	-	-
CAGNEY, Jeanne	-	-	-	-	-	-	-	-	-	-	-	5	-	4	-	-	-	-	-	-
CALHERN, Louis	-	-	-	-	-	-	2	-	3	-	-	3	-	-	-	-	-	-	-	-
CALHOUN, Rory	-	-	-	-	1	-	2	4	-	5	6	4	-	8	9	-	-	-	-	-

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
CALVERT, Phyllis	1	-	1	2	-	-	-	-	2	-	-	-	-	-	-	-	-	-	-	-
CALVET, Corinne	-	-	-	-	-	-	-	-	-	-	-	-	**	4	6	-	-	-	-	-
CAMERON, Rod	-	-	6	7	-	-	6	-	-	-	9	-	-	-	-	-	19	-	-	-
CANOVA, Judy	7	-	-	-	-	-	-	-	-	16	-	-	-	-	-	-	-	-	-	-
CANTOR, Eddie	15	-	16	-	-	17	-	-	23	-	23	-	-	-	-	-	-	-	-	-
CAREY, Macdonald	-	-	-	-	-	-	-	3	-	3	-	-	-	6	8	-	12	-	-	-
CARMICHAEL, Hoagy	-	-	-	15	17	17	19	-	21	-	20	-	-	-	-	-	20	-	-	-
CARROLL, Madeleine	-	-	-	-	-	-	-	-	12	-	11	-	-	-	-	-	-	-	-	-
CARSON, Jack	-	-	-	-	-	-	-	20	-	23	-	27	-	29	29	26	23	-	-	-
CARTER, Janis	-	-	-	2	-	3	4	5	4	-	-	-	-	-	-	2	2	-	-	-
**Less than one per cent.																				

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
CAULFIELD, Joan	-	3	-	6	7	-	-	18	21	20	20	-	-	-	13	-	14			
CHAPLIN, Charles	-	-	-	-	-	-	-	9	-	-	9	-	-	-	-	-	-			
CHAPMAN, Marguerite	2	-	-	2	4	3	4	5	-	5	-	-	-	3	-	-	-			
CHARISSE, Cyd	-	-	-	-	-	-	-	-	-	-	7	-	-	-	-	-	10			
CHEVALIER, Maurice	-	-	-	-	2	2	-	5	-	2	-	-	-	-	-	-	-			
CLARK, Dane	19	19	-	-	19	-	-	25	25	-	21	-	-	21	19	18	-			
CLIFT, Montgomery	-	-	-	-	-	-	-	-	-	-	-	24	29	30	33	34	32			
COBB, Lee J.	-	-	-	-	-	-	-	-	-	7	-	7	11	-	-	-	-			
COBURN, Charles	7	8	-	-	-	7	-	6	6	-	7	-	-	-	-	-	-			
COCHRAN, Steve	1	-	2	2	2	2	-	-	1	-	-	-	-	-	-	-	-			

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
COLBERT, Claudette	30	29	29	33	33	36	38	35	34	-	34	34	38	36	35	37	39			
COLMAN, Ronald	21	21	-	21	20	20	24	25	32	31	-	27	-	27	27	-	31			
COLTON, Rita	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-			
COMO, Perry	-	-	-	15	-	-	-	-	-	-	12	-	-	-	-	-	-			
CONTE, Richard	1	3	-	-	-	-	-	10	13	-	11	-	-	16	16	-	-			
COOPER, Gary	43	45	47	47	47	47	48	45	43	48	49	46	45	49	51	50	52			
COOPER, Gladys	2	-	-	-	-	-	-	-	2	-	-	-	-	-	-	-	-			
COOPER, Jackie	-	-	-	-	-	-	-	12	-	-	11	-	-	-	-	-	-			
CORBY, Ellen	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-			
CREY, Wendell	-	-	-	-	-	-	-	-	-	-	4	4	4	4	4	10	13			

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
COTTEN, Joseph	35	30	30	33	34	39	38	39	36	39	39	37	35	31	32	34	35			
COURTLAND, Jerome	-	-	-	-	3	2	2	-	-	-	-	-	-	-	-	5	6			
COWL, Jane	-	-	-	-	-	-	-	-	-	-	-	-	-	3	-	-	2			
CRAIG, James	-	-	-	-	-	-	-	-	11	-	-	-	-	-	-	-	-			
CRAIN, Jeanne	14	17	-	24	-	-	-	26	26	-	26	31	30	30	33	35	37			
CRAWFORD, Broderick	-	-	-	-	-	-	-	-	-	-	-	-	-	-	7	10	24			
CRAWFORD, Joan	20	22	-	25	24	26	29	29	30	27	-	26	30	32	29	29	31			
CRONYN, Hume	-	2	-	-	4	-	-	7	6	-	4	-	-	-	-	2	-			
CROSBY, Bing	57	58	55	56	57	56	54	53	54	53	54	57	57	59	56	55	55			
CROSET, Paule	-	-	-	-	-	**	-	-	2	-	-	-	-	-	-	-	-			

**Less than one per cent.

**Less than one percent

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
CULVER, Roland	-	-	-	-	-	1	-	-	-	1	-	-	-	-	-	-	-	-	-	-
CUMMINGS, Constance	2	1	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-
CUMMINGS, Robert	11	13	17	-	-	15	-	14	17	-	16	-	16	-	16	19	18	-	-	-
CUMMINS, Peggy	-	-	-	-	-	-	-	10	-	9	-	-	-	8	6	-	-	-	-	-
DAHL, Arlene	-	-	-	-	-	-	-	-	-	-	-	-	-	-	4	-	6	-	-	-
DAILEY, Dan	-	-	-	-	-	-	-	8	11	16	17	22	27	30	32	31	-	-	-	-
DALL, John	-	-	3	-	3	2	-	-	3	-	3	-	-	-	-	-	-	-	-	-
DARNELL, Linda	12	-	18	-	-	-	-	18	18	-	19	-	22	-	-	25	26	-	-	-
DAVIS, Bette	39	35	36	38	36	37	37	35	33	30	39	32	34	35	33	-	33	-	-	-
DAVIS, Joan	20	-	19	20	18	-	18	-	20	-	20	-	-	-	-	-	24	-	-	-

PLAYER	1946				1947				1948				1949				1950				
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	
DAY, Dennis	-	-	6	7	9	11	9	14	-	15	13	-	-	-	-	-	-				
DAY, Doris	-	-	-	-	-	-	-	-	-	-	11	13	-	11	-	-	27	31			
DAY, Laraine	16	15	-	16	18	21	21	22	-	21	20	-	-	16	-	-	-	-			
DE CARLO, Yvonne	5	-	9	7	10	10	11	13	13	-	14	-	-	14	12	-	-	-			
DE CORDOVA, Arturo	5	-	-	8	-	-	-	-	-	6	-	-	-	-	-	-	-	-			
DE FORE, Don	-	3	7	-	-	10	-	-	-	7	6	-	-	5	-	-	5	-			
DE HAVEN, Gloria	-	13	-	12	-	-	-	-	-	12	-	-	-	-	-	-	-	11			
DE HAVILLAND, Olivia	17	-	21	27	29	29	31	29	29	26	30	35	-	44	41	37	40	48			
DE WOLFE, Billy	-	-	-	-	-	-	-	22	-	21	19	-	-	-	-	-	-	-			
DEL RIO, Dolores	-	-	-	-	-	2	-	-	-	3	-	-	-	-	-	-	-	-			

PLAYER	1946				1947				1948				1949				1950				
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	
DEREK, John	-	-	-	-	-	-	-	-	-	-	-	-	5	11	14	16	18				
DEVINE, Andy	4	-	-	-	-	5	-	-	-	9	-	-	-	-	-	-	11				
DICK, Douglas	-	-	2	-	-	-	-	-	-	-	1	-	-	-	-	-	-				
DIETRICH, Marlene	-	-	-	-	-	-	-	9	-	-	14	-	-	-	-	-	18				
DONAT, Robert	-	-	7	-	-	-	-	-	-	6	-	-	-	-	-	-	-				
DONLEVY, Brian	-	9	-	10	-	-	-	17	-	15	-	13	12	-	-	-	-				
DONNELL, Jeff	-	-	-	-	2	-	-	-	2	-	-	-	-	-	-	-	-				
DOUGLAS, Kirk	-	-	-	-	1	-	-	-	-	-	5	5	8	18	23	26	34				
DOUGLAS, Melvyn	-	-	-	9	-	8	10	11	-	11	12	-	-	8	-	12	11				
DOUGLAS, Paul	-	-	-	-	-	-	-	-	-	-	-	-	-	11	13	19	-				

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
DRAKE, Alfred	1	-	-	-	-	-	-	-	-	2	-	-	-	-	-	-	-	-	-	-
DRAKE, Betsy	-	-	-	-	-	-	-	-	-	-	-	3	4	5	6	8	11	-	-	-
DRAKE, Dona	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	3	-	-	-	-
DRAKE, Tom	9	10	15	-	17	-	17	-	-	19	18	-	-	-	15	-	-	-	-	-
DREW, Ellen	2	-	-	-	-	5	5	4	-	3	-	-	-	2	-	3	-	-	-	-
DRISCOLL, Bobby	-	-	-	2	-	-	-	-	-	-	-	-	-	-	7	-	6	-	-	-
DRU, Joanne	-	-	-	-	-	-	-	-	-	-	-	-	-	-	5	5	6	-	-	-
DUFF, Howard	-	-	-	-	-	-	-	-	-	-	-	5	6	8	14	19	20	-	-	-
DUNNE, Irene	19	-	20	-	19	20	22	24	-	26	26	24	29	28	-	-	22	-	-	-
DURANTE, Jimmy	13	15	-	18	-	-	-	26	26	-	29	-	-	-	37	33	29	-	-	-

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
DURBIN, Deanna	20	-	20	20	23	23	21	20	18	19	19	-	-	-	-	11	-	-	-	-
DURVEA, Dan	-	2	-	-	-	8	11	-	10	9	11	-	12	-	-	22	-	-	-	-
DVORAK, Ann	-	-	-	-	2	-	-	-	-	5	-	-	-	-	-	-	-	-	-	-
EDDY, Nelson	-	17	-	-	-	15	-	-	-	13	-	-	-	-	-	-	-	-	-	-
EVANS, Joan	-	-	-	-	-	-	-	-	-	-	2	1	2	2	5	9	-	-	-	-
FAIRBANKS, Douglas, Jr.	11	12	15	15	17	17	19	20	22	-	24	-	-	-	-	-	25	-	-	-
FAYE, Alice	18	-	-	-	-	-	-	19	19	-	-	-	-	-	-	-	-	-	-	-
FERRER, Jose	-	-	-	-	-	-	-	-	-	2	-	5	5	-	-	8	-	-	-	-
FERRER, Mel	-	-	-	-	-	-	-	-	-	-	-	-	-	-	3	3	8	-	-	-
FITZGERALD, Barry	19	-	18	-	-	21	25	29	30	30	-	33	32	-	32	-	30	-	-	-

PLAYER	1946			1947			1948			1949			1950		
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	WINTER
FITZGERALD, Geraldine	-	-	-	-	5	-	-	-	-	10	-	-	-	-	-
FLEMING, Rhonda	-	-	**	-	-	-	-	-	1	-	1	1	5	5	6
FLYNN, Errol	25	27	-	31	-	-	32	31	-	34	34	32	31	-	31
FOCH, Nina	1	-	-	-	2	-	2	-	2	-	2	-	-	-	-
FONDA, Henry	12	-	17	-	19	23	26	26	-	29	-	32	-	-	-
FONTAINE, Joan	18	20	21	24	23	26	26	24	23	25	23	27	30	27	25
FORD, Glenn	5	12	23	29	30	32	34	32	-	29	31	39	38	38	41
FOSTER, Preston	-	-	-	-	-	-	-	9	-	-	-	9	-	-	-
FOSTER, Susanna	-	-	-	10	-	-	-	-	-	9	6	-	-	-	-
FREEMAN, Mona	-	-	-	-	-	-	-	-	-	-	3	-	-	8	-

** Less than one per cent.

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
GABLE, Clark	43	43	41	41	39	38	40	39	39	42	43	42	44	47	47	46	46			
GARBO, Greta	7	8	-	-	-	-	-	-	-	-	10	-	10	-	-	-	13			
GARDNER, Ava	-	-	-	9	7	7	10	14	14	13	15	19	18	21	24	29	-			
GARFIELD, John	25	24	25	-	30	36	39	41	42	38	39	41	44	45	43	38	-			
GARLAND, Judy	37	37	34	31	31	-	-	24	29	30	31	34	34	35	-	33	-			
GARNER, Peggy Ann	8	-	-	-	-	-	-	-	7	-	-	-	-	-	-	-	-			
GARRETT, Betty	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	20			
GARSON, Greer	49	45	42	43	40	38	36	34	33	-	32	33	-	31	32	-	34			
GENN, Leo	-	-	-	-	-	-	1	-	-	2	-	3	4	3	2	-	-			
GLEASON, James	-	-	-	-	5	-	-	-	-	7	7	-	-	-	-	-	7			

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
GODDARD, Paulette	20	25	24	25	23	26	-	31	-	32	32	28	24	25	29	28	-			
GOLDWYN GIRLS	-	-	-	-	-	-	7	-	-	-	4	-	-	-	-	-	-			
GOMEZ, Thomas	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	2			
GOODMAN, Benny	-	-	-	-	-	-	15	-	-	-	9	-	-	-	-	-	-			
GRABLE, Betty	34	30	30	33	33	33	35	37	35	35	32	34	37	40	40	37	38			
GRAHAME, Gloria	-	-	-	-	-	-	2	-	2	-	2	1	-	1	-	1	2			
GRANGER, Farley	-	-	-	-	2	-	2	-	3	-	3	4	5	5	6	13	-			
GRANGER, Stewart	1	1	1	-	-	-	-	-	-	5	-	-	-	-	-	-	-			
GRANT, Cary	38	37	44	44	46	46	46	46	46	46	46	51	51	49	54	50	49			
GRANVILLE, Bonita	-	-	-	-	-	-	-	-	-	-	5	-	-	-	-	-	-			

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
GRAY, Coleen	-	-	-	-	-	-	-	-	-	-	3	-	-	2	3	-	-			
GRAYSON, Kathryn	-	19	20	-	19	-	-	21	17	17	-	-	17	-	-	-	19			
GREENE, Richard	-	-	-	-	-	-	-	8	-	6	-	-	-	-	-	-	-			
GREENSTREET, Sydney	-	-	-	-	-	-	-	-	-	20	-	-	-	-	-	-	21			
GREER, Jane	-	-	2	2	3	4	5	5	-	5	6	5	5	-	8	9	7			
GUILD, Nancy	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	1			
GWENN, Edmund	-	-	-	-	-	-	-	-	-	2	2	6	6	5	-	-	-			
HALE, Barbara	2	2	2	-	5	5	4	-	5	-	4	-	-	3	5	8	-			
HALL, Jon	7	9	10	9	-	-	-	-	-	11	-	-	-	-	-	-	-			
HARDING, Ann	5	-	-	-	-	-	-	-	-	3	-	-	-	-	-	-	-			

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
HARDWICKE, Sir Cedric	3	-	-	-	-	5	-	-	-	3	-	-	-	-	-	-	-	3		
HARRISON, Rex	1	2	6	-	-	-	-	23	-	21	18	16	-	-	-	-	-	-		
HASSO, Signe	3	-	-	-	4	-	3	-	4	-	-	-	-	-	-	-	-	-		
HAVER, June	12	16	-	17	-	-	-	16	20	-	19	-	18	-	-	25	-	-		
HAVOC, June	-	-	-	-	-	-	-	-	-	10	8	-	-	-	-	7	8			
HAYDN, Richard	-	-	-	-	-	-	-	-	-	-	5	-	-	-	-	-	-	-		
HAYES, Peter Lind	-	-	-	2	-	3	-	-	5	-	-	-	-	-	-	-	-	-		
HAYMES, Dick	-	22	-	-	25	-	27	25	25	-	22	-	-	19	21	-	-	-		
HAYWARD, Louis	-	-	-	-	-	-	-	-	-	-	11	-	-	7	7	-	-	-		
HAYWARD, Susan	10	-	14	14	15	19	24	24	26	25	26	24	23	-	24	28	30			

PLAYER	1946				1947				1948				1949				1950				
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	
HAYWORTH, Rita	23	29	34	37	36	36	38	37	33	38	39	38	38	37	37	34	31				
HEFLIN, Van	-	9	12	16	-	19	24	24	24	22	27	27	30	-	25	-	-				
HENDRIX, Wanda	-	-	-	-	-	-	-	4	3	-	4	-	6	8	11	11	-				
HENIE, Sonja	19	-	-	-	-	-	-	16	-	16	-	-	-	19	-	-	-				
HENREID, Paul	16	15	18	-	-	-	18	18	-	16	-	-	-	-	-	-	14				
HEPBURN, Katharine	19	17	17	-	19	-	-	21	-	22	-	22	-	-	-	25	-				
HODIAK, John	20	22	21	-	-	-	-	24	-	22	22	-	-	-	-	23	-				
HOLDEN, William	4	-	-	-	5	5	10	11	-	9	11	13	16	-	16	17	-				
HOLM, Celeste	-	-	-	-	-	-	-	-	-	5	6	-	8	-	-	13	15				
HOLT, Tim	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	10				

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
HOMOLKA, Oscar	-	-	-	-	-	-	-	-	-	4	-	2	2	-	-	-	-	-	-	-
HOPE, Bob	42	44	44	44	46	45	45	48	47	46	47	50	52	54	52	55	53			
HORTON, Edward Everett	-	-	-	-	-	-	-	7	-	6	-	-	-	-	-	-	-	-	-	-
HUNT, Marsha	-	-	-	6	-	-	-	-	-	10	-	-	-	-	-	-	5			
HUSTON, Walter*	-	8	-	-	-	-	-	-	15	-	15	-	19	-	17	18	-			
HUTTON, Betty	33	37	36	36	-	36	37	35	-	36	35	35	32	31	32	31	-			
HUTTON, Robert	-	-	-	-	8	-	-	-	9	-	9	-	8	-	-	-	8			
IRELAND, John	-	-	-	-	-	-	-	-	-	-	-	-	-	-	7	7	7			
JAGGER, Dean	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	8			
JARMAN, Claude, Jr.	-	-	-	-	-	-	8	8	-	-	-	-	-	3	-	-	7			
* Deceased																				

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
JEFFREYS, Anne	-	-	-	2	2	-	-	-	4	-	3	-	-	-	-	-	-	-	-	-
JENKINS, Jack "Butch"	-	-	-	-	-	-	-	-	-	-	-	17	-	-	-	-	-	-	-	-
JERGENS, Adele	1	-	1	-	-	-	-	-	1	-	-	-	-	-	-	1	-	-	-	-
JOHNSON, Ben	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	2	-	-	-	-
JOHNSON, Celia	-	-	-	-	2	-	-	-	**	-	-	-	-	-	-	-	-	-	-	-
JOHNSON, Van	47	44	38	36	33	-	31	30	32	32	32	31	32	-	33	34	34	-	-	-
JOLSON, Al	6	-	8	-	-	-	-	34	33	-	30	31	31	31	32	32	34	-	-	-
JONES, Jennifer	30	34	31	35	35	37	36	39	35	34	33	33	38	36	35	33	33	-	-	-
JOURDAN, Louis	-	-	-	-	-	-	-	3	-	-	-	-	-	-	15	-	-	-	-	-
KARLOFF, Boris	-	-	-	15	-	-	12	-	-	15	-	-	-	-	-	-	-	-	-	-
** Less than one per cent.																				

** Less than one per cent.

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
KAYE, Danny	29	25	27	30	32	32	32	37	34	-	35	39	41	42	39	-	38			
KELLAWAY, Cecil	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-			
KELLY, Gene	26	23	25	-	-	27	-	31	33	33	34	37	-	41	42	-	43			
KENNEDY, Arthur	-	-	-	-	-	-	-	-	-	-	-	-	-	2	5	-	-			
KERR, Deborah	-	-	3	-	-	-	-	14	14	-	-	-	-	-	-	-	-			
KEYES, Evelyn	3	4	5	-	8	12	13	12	10	-	10	8	7	-	8	12	-			
KILBRIDE, Percy	-	-	-	-	-	3	-	-	1	-	-	-	-	6	-	-	-			
KING, Andrea	-	-	-	-	-	-	-	2	1	-	-	-	-	-	-	-	-			
KNOWLES, Patric	-	-	-	-	2	-	-	-	2	-	-	-	-	-	-	-	-			
KNOX, Alexander	6	5	5	6	5	4	4	-	-	3	-	-	-	-	-	-	10			

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
KORVIN, Charles	-	-	3	3	3	-	-	-	4	-	-	-	-	-	-	-	-	-	-	-
LADD, Alan	39	42	46	46	48	52	50	50	47	48	49	48	48	48	51	53	47			
LAKE, Veronica	12	13	-	13	-	15	16	14	-	15	14	-	-	14	-	-	-			
LAMARR, Hedy	21	21	22	-	24	-	-	28	-	23	-	23	-	20	19	22	26			
LAMOUR, Dorothy	17	20	21	22	23	26	-	23	23	-	21	-	19	-	19	-	-			
LANCASTER, Burt	-	-	-	-	6	6	12	17	24	28	-	38	42	41	40	41	40			
LANCHESTER, Elsa	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	2			
LANGFORD, Frances	8	-	-	-	-	-	11	12	-	11	9	-	-	-	-	-	-			
LANSBURY, Angela	-	2	-	-	-	-	-	3	2	-	3	4	3	-	-	5	-			
LAUGHTON, Charles	12	-	14	-	-	10	12	13	-	13	17	-	-	18	-	-	19			

PLAYER	1946				1947				1948				1949				1950			
	L	S	A	W	L	S	A	W	L	S	A	W	L	S	A	W	L	S	A	W
LAWFORD, Peter	-	10	12	-	-	-	-	21	-	22	24	22	21	-	27	28	-			
LEIGH, Janet	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	18	21			
LEIGH, Vivien	14	14	-	-	-	-	-	-	17	-	-	-	20	-	-	-	-			
LESLIE, Joan	15	-	-	-	-	-	-	-	19	-	-	13	8	-	-	-	-			
LEVANT, Oscar	-	-	-	-	-	-	-	-	-	14	-	-	-	20	-	-	-			
LINDFORS, Viveca	-	-	-	-	-	-	-	-	-	-	-	-	-	-	5	3	4			
LLOYD, Harold	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	6	-			
LOCKHART, Gene	-	-	-	-	-	-	-	-	-	3	-	-	-	-	-	-	-			
LOCKWOOD, Margaret	1	-	2	-	-	-	-	-	-	3	-	-	-	-	-	-	-			
LONG, Richard	-	-	-	-	-	2	-	-	3	-	-	-	-	2	-	-	-			

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
LOUISE, Anita	4	-	-	-	-	-	-	-	2	-	-	-	-	-	-	-	-	-	-	-
LOY, Myrna	12	13	16	14	12	-	17	17	-	19	21	-	19	-	-	15	-	-	-	-
LUKAS, Paul	9	-	10	8	8	8	-	-	12	-	-	9	10	-	-	-	-	-	-	-
LUND, John	-	-	-	-	-	-	-	-	-	9	10	12	15	18	18	-	-	-	-	-
LUNDIGAN, William	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	9	-	-	-
LUPINO, Ida	-	16	18	17	-	18	-	21	-	21	21	20	-	19	20	22	25	-	-	-
LYNN, Diana	8	-	12	-	-	-	-	-	9	-	10	11	9	9	9	10	-	-	-	-
LYNN, Jeffrey	-	-	-	-	-	-	5	-	4	-	-	4	4	-	-	-	-	-	-	-
MAC DONALD, Jeanette	-	-	-	-	-	-	-	-	17	-	16	-	-	-	-	-	-	-	-	-
MAC MURRAY, Fred	29	28	25	29	29	30	31	31	-	32	32	29	-	29	31	33	-	-	-	-

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
MAC RAE, Gordon	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	10	-	-	-	-
MADISON, Guy	6	9	17	20	21	24	23	21	-	20	18	18	19	-	-	20	-	-	-	-
MAIN, Marjorie	-	-	-	-	9	10	11	-	9	-	-	-	-	15	-	-	-	-	-	-
MARCH, Fredric	12	13	13	-	16	19	21	18	18	16	18	-	-	21	-	-	-	-	-	-
MARSHALL, Herbert	7	-	9	-	11	12	-	-	13	-	-	-	-	-	-	-	-	-	-	-
MARTIN, Dean & LEWIS, Jerry	-	-	-	-	-	-	-	-	-	-	4	-	-	9	13	20	23	-	-	-
MARTIN, Tony	-	-	-	-	-	-	9	-	-	13	14	15	14	-	-	-	-	-	-	-
MARX BROTHERS	-	-	-	-	-	-	16	-	-	18	21	23	25	-	-	-	-	-	-	-
MARX, Groucho	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	25	23	-	-	-
MASON, James	1	4	7	10	-	-	19	20	-	15	-	19	19	24	22	-	20	-	-	-

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
MASSEY, Raymond	-	-	10	11	-	10	-	-	12	-	-	-	-	-	-	-	13			
MATURE, Victor	-	7	10	10	12	-	-	16	-	16	-	17	17	-	-	27	30			
MAXWELL, Marilyn	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	10			
MAYO, Virginia	3	4	7	9	11	12	14	16	-	16	-	16	15	-	-	27	-			
MC ALLISTER, Lon	-	-	-	7	-	-	-	-	-	15	-	12	12	-	-	-	-			
MC CAMBRIDGE, Mercedes	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	11			
MC CREA, Joel	10	-	-	16	-	13	13	13	-	13	-	11	12	14	14	-	12			
MC DONALD, Marie	-	-	-	-	-	-	-	7	-	-	-	-	5	-	-	-	6			
MC DOWALL, Roddy	-	-	12	-	-	-	-	-	11	-	-	-	7	-	-	-	-			
MC GUIRE, Dorothy	12	15	-	24	25	23	-	21	23	21	19	18	-	15	15	-	-			

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
MC LAGLEN, Victor	-	-	-	-	-	-	-	8	-	-	-	-	-	-	-	-	9	-	-	-
MEADOWS, Jayne	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-
MELCHIOR, Lauritz	-	11	-	-	-	-	-	-	-	12	-	-	-	-	-	-	-	-	-	-
MENJOU, Adolph	4	-	-	-	-	-	-	6	-	-	-	-	-	-	-	-	-	-	-	-
MEREDITH, Burgess	8	-	-	8	-	7	-	-	-	8	-	-	-	-	-	-	13	-	-	-
MILLAND, Ray	25	34	36	37	37	37	36	37	38	40	-	37	38	-	39	35	34	-	-	-
MILLER, Ann	4	-	6	-	-	-	-	-	5	-	7	-	-	7	-	10	-	-	-	-
MILLER, Kristine	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-
MILLS, John	1	-	-	-	1	1	2	-	-	2	-	-	-	-	-	-	-	-	-	-
MITCHELL, Thomas	6	8	-	-	-	-	-	-	15	-	-	-	-	-	-	-	-	-	-	-

PLAYER	1946			1947			1948			1949			1950		
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	WINTER
MITCHUM, Robert	5	6	9	14	21	29	33	37	36	37	36	39	41	42	41
MONTALBAN, Ricardo	-	-	-	-	-	-	-	-	-	-	-	3	-	-	-
MONTEZ, Maria	8	-	-	8	10	10	-	10	-	9	-	9	-	-	-
MONTGOMERY, George	-	-	-	-	-	-	-	-	-	15	-	-	-	13	-
MONTGOMERY, Robert	19	20	20	-	21	19	21	24	26	22	-	24	27	-	29
MOORE, Terry	-	-	-	-	-	-	-	-	-	-	-	3	3	-	5
MOOREHEAD, Agnes	-	-	-	-	-	-	-	-	-	-	-	-	8	-	-
MORAN, Dolores	-	-	-	-	2	2	-	-	**	-	-	-	-	-	-
MORGAN, Dennis	23	23	-	-	-	-	-	24	-	29	-	30	-	28	28
MORGAN, Frank*	10	-	-	-	-	-	-	-	14	-	-	11	10	-	-

*Deceased

**Less than one per cent

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
MORGAN, Henry	-	-	-	-	-	-	9	11	-	12	13	-	-	-	-	-	-	-	-	-
MUNI, Paul	18	15	-	16	-	-	-	-	23	-	-	21	-	-	-	-	-	-	-	-
MURPHY, Audie	-	-	-	-	-	-	-	-	-	-	-	-	-	6	5	-	-	-	-	-
MURPHY, George	11	-	-	12	-	13	-	16	-	15	-	12	-	-	-	-	14	-	-	-
NAGEL, Conrad	-	-	-	-	-	-	-	-	-	-	-	-	-	4	-	-	-	-	-	-
NEAGLE, Anna	1	-	-	-	-	-	-	-	3	-	-	-	-	-	-	-	-	-	-	-
NEAL, Patricia	-	-	-	-	-	-	-	-	-	-	-	-	-	-	7	-	10	-	-	-
NEAL, Tom	4	-	-	-	-	-	-	-	2	-	-	2	-	-	-	-	-	-	-	-
NIVEN, David	5	7	7	7	7	-	9	13	15	-	13	12	12	-	-	-	-	-	-	-
NOLAN, Lloyd	-	-	-	-	-	-	-	-	-	-	-	-	-	17	16	-	-	-	-	-

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
NOVARRO, Ramon	-	-	-	-	-	-	-	-	-	-	-	-	-	4	-	-	-	-	-	-
OBERON, Merle	12	-	14	-	-	11	11	12	12	-	10	-	-	-	11	12	10	-	-	-
O'BRIEN, Edmond	-	-	-	1	-	2	4	5	4	-	4	-	-	3	5	6	9	-	-	-
O'BRIEN, Margaret	34	34	31	30	30	27	24	21	23	-	22	-	-	21	23	23	-	-	-	-
O'BRIEN, Pat	24	23	23	24	24	-	24	24	24	-	28	29	27	-	-	23	-	-	-	-
O'CONNOR, Donald	-	-	13	11	13	14	15	14	15	-	16	16	15	-	-	16	21	-	-	-
O'DONNELL, Cathy	-	-	-	-	2	-	3	-	3	-	3	3	3	3	3	-	-	-	-	-
O'HARA, Maureen	14	16	20	21	21	24	-	27	25	-	23	-	-	25	24	-	-	-	-	-
O'KEEFE, Dennis	-	11	-	-	-	-	-	-	18	-	17	20	21	-	17	-	17	-	-	-
OLIVIER, Laurence	8	10	12	14	14	-	12	-	-	13	-	21	26	-	-	-	27	-	-	-

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
O'SULLIVAN, Maureen	-	-	-	-	-	-	-	-	-	12	-	11	10	-	-	-	-	-	-	-
PAIGE, Janis	-	-	-	-	-	-	-	9	7	-	-	-	-	-	-	5	-	-	-	-
PALMER, Lilli	-	-	-	-	-	-	7	8	8	-	-	-	-	-	-	-	-	-	-	-
PARKER, Eleanor	-	-	-	-	-	-	-	-	-	6	7	6	-	4	3	-	-	-	-	-
PARKER, Willard	1	-	-	-	3	-	-	-	-	2	-	-	-	-	-	-	-	-	-	-
PARKS, Larry	2	1	-	6	17	22	29	29	32	34	30	29	28	28	30	34	35			
PATRICK, Gail	-	-	-	-	-	-	-	-	-	4	-	-	-	-	-	-	-	-	-	-
PAYNE, John	25	22	-	-	23	-	24	24	-	23	23	-	21	-	21	-	-	-	-	-
PECK, Gregory	34	37	42	45	45	49	50	50	49	48	49	50	50	49	48	50	55			
PERREAU, Gigi	-	-	-	-	-	-	-	-	-	-	1	2	2	2	2	-	-	-	-	-

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
PETERS, Jean	-	-	-	-	-	-	-	-	-	-	5	-	-	10	12	-	-			
PETERS, Susan	-	-	-	-	-	-	18	17	20	-	-	-	-	-	-	-	-			
PIDGEON, Walter	40	33	28	32	34	36	35	33	36	34	-	35	36	-	-	36	-			
PLATT, Marc	2	1	-	-	2	2	3	4	-	3	-	-	-	-	-	-	-			
POWELL, Dick	13	14	16	19	21	24	22	22	24	-	27	28	30	29	29	-	29			
POWELL, Jane	-	-	9	-	-	-	-	-	14	15	18	-	-	-	-	-	-			
POWELL, William	-	18	-	16	-	14	18	18	20	-	18	-	-	20	22	-	-			
POWER, Tyrone	29	31	34	39	41	42	41	44	42	-	43	41	39	40	38	40	-			
PRESTON, Robert	-	-	8	7	-	7	-	-	-	10	-	8	7	-	8	-	-			
PRICE, Vincent	-	9	-	-	9	10	12	-	-	11	-	-	-	-	-	13	-			

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
QUINN, Anthony	3	-	-	-	-	-	-	-	-	9	-	-	-	-	-	-	-	-	-	-
RAFT, George	21	21	21	24	24	24	-	26	26	-	29	30	29	30	28	30	-	-	-	-
RAINES, Ella	7	7	10	10	10	9	11	10	9	-	-	-	-	5	-	-	-	-	-	-
RAINS, Claude	10	11	-	17	-	-	-	22	-	18	-	-	-	22	-	-	19	-	-	-
RANDELL, Ron	-	-	-	-	-	-	1	-	-	2	3	-	-	-	-	-	-	-	-	-
RATHBONE, Basil	7	9	-	-	-	-	-	-	-	14	-	-	13	-	-	-	15	-	-	-
RAYMOND, Gene	4	-	-	5	-	-	-	-	-	4	-	-	-	-	-	-	-	-	-	-
REAGAN, Ronald	-	-	-	20	-	-	-	30	29	-	26	25	-	24	-	26	-	-	-	-
REDGRAVE, Michael	1	-	1	-	2	-	2	-	4	-	-	-	-	-	-	-	-	-	-	-
REED, Donna	-	-	6	-	8	-	-	-	10	-	9	-	-	-	-	7	-	-	-	-

PLAYER	1946			1947			1948			1949			1950		
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	WINTER
REED, Philip	-	-	-	-	2	-	-	2	3	-	-	-	-	-	-
RICHARDSON, Ralph	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-
ROBINSON, Edward G.	20	20	-	23	-	25	27	25	26	29	-	32	32	-	32
ROGERS, Ginger	31	32	30	32	34	32	31	30	28	-	23	23	26	29	29
ROGERS, Roy	7	-	-	-	16	16	15	13	13	-	-	17	-	-	-
ROMAN, Ruth	-	-	-	-	-	-	-	-	-	-	-	-	-	4	6
ROMERO, Cesar	-	-	-	-	-	-	-	-	-	-	12	-	-	-	-
ROONEY, Mickey	-	22	22	-	-	-	-	24	26	-	24	-	27	-	25
RUSSELL, Andy	5	7	-	-	-	-	-	-	12	-	-	-	-	-	-
RUSSELL, Gail	-	-	-	-	-	-	-	13	14	-	12	-	-	18	-

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
RUSSELL, Jane	5	11	16	-	17	-	-	18	18	-	18	20	21	22	23	26	27			
RUSSELL, Rosalind	23	23	24	29	27	25	25	28	28	-	26	25	26	26	28	28	-			
RYAN, Robert	2	-	2	2	-	2	6	8	12	10	10	8	9	11	10	8	8			
RYAN, Sheila	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-			
SANDERS, George	-	-	15	17	-	15	-	14	-	14	-	-	-	-	-	-	-			
SCOTT, Lizabeth	12	13	17	20	-	20	22	24	27	-	27	27	28	24	30	27	27			
SCOTT, Martha	-	-	7	-	-	-	-	7	-	5	-	-	-	-	-	-	-			
SCOTT, Randolph	15	19	20	18	20	20	22	23	27	29	-	31	29	29	31	34	35			
SCOTT, Zachary	-	9	-	-	-	-	-	16	18	-	-	-	-	-	-	21	-			
SHERIDAN, Ann	21	23	-	-	-	29	34	30	29	29	-	26	24	-	29	31	-			

PLAYER	1946				1947				1948				1949				1950				
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	
RUSSELL, Jane	5	11	16	-	17	-	-	18	18	-	18	20	21	22	23	26	27				
RUSSELL, Rosalind	23	23	24	29	27	25	25	28	28	-	26	25	26	26	28	28	-				
RYAN, Robert	2	-	2	2	-	2	6	8	12	10	10	8	9	11	10	8	8				
RYAN, Sheila	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-				
SANDERS, George	-	-	15	17	-	15	-	14	-	14	-	-	-	-	-	-	-				
SCOTT, Lizabeth	12	13	17	20	-	20	22	24	27	-	27	27	28	24	30	27	27				
SCOTT, Martha	-	-	7	-	-	-	-	7	-	5	-	-	-	-	-	-	-				
SCOTT, Randolph	15	19	20	18	20	20	22	23	27	29	-	31	29	29	31	34	35				
SCOTT, Zachary	-	9	-	-	-	-	-	16	18	-	-	-	-	-	-	21	-				
SHERIDAN, Ann	21	23	-	-	-	29	34	30	29	29	-	26	24	-	29	31	-				

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
SHIRLEY, Anne	7	-	-	-	-	-	-	-	7	-	-	-	-	-	-	-	-	-	-	-
SHORE, Dinah	15	15	-	-	17	17	-	-	14	-	-	-	-	-	-	-	-	-	-	-
SIMMONS, Jean	-	-	1	-	-	-	-	-	-	-	1	-	1	-	-	-	-	-	-	-
SINATRA, Frank	20	21	-	22	-	23	23	23	20	18	16	16	-	19	-	19	-	-	-	-
SINGLETON, Penny	-	-	-	-	-	-	-	10	11	-	-	-	-	-	-	-	-	-	-	-
SKELTON, Red	-	31	30	32	32	-	-	27	32	32	32	33	37	36	-	35	-	-	-	-
SLEZAK, Walter	2	-	3	4	4	-	-	-	-	-	-	-	-	-	-	-	-	3	-	-
SMITH, Alexis	-	-	-	-	-	-	17	-	16	-	-	10	9	-	-	13	-	-	-	-
SMITH, Kent	1	-	-	-	-	4	-	-	-	2	-	-	-	-	-	-	-	1	-	-
SONS OF THE PIONEERS	-	-	-	-	-	-	-	8	8	-	-	-	-	-	-	-	-	-	-	-

PLAYER	1946				1947				1948				1949				1950				
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	
SOTHERN, Ann	19	-	21	-	18	18	-	18	19	-	20	-	20	-	20	20	24				
STACK, Robert	-	-	-	-	3	-	-	-	-	-	4	-	-	-	-	-	-				
STAFFORD, Jo	5	5	-	-	-	-	-	-	-	8	-	8	-	-	-	-	-				
STANWYCK, Barbara	27	26	26	30	32	36	38	34	36	34	36	32	32	38	41	39	42				
STARRETT, Charles	-	-	-	-	-	-	6	5	-	-	-	-	-	3	4	-	4				
STEVENS, Mark	1	6	-	10	13	-	-	15	10	12	14	16	19	-	-	18	17				
STEWART, James	33	-	27	31	35	35	37	34	42	39	41	45	45	50	47	46	48				
STOCKWELL, Dean	-	-	-	-	-	-	-	-	-	-	4	3	5	-	-	-	-				
STONE, Lewis	-	-	6	-	-	-	-	-	-	5	-	-	-	-	-	-	-				
STORM, Gale	-	4	-	-	-	-	-	-	-	5	-	-	-	-	-	-	-				

PLAYER	1946				1947				1948				1949				1950				
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	
SULLAVAN, Margaret	-	-	-	-	-	-	-	-	-	-	-	-	-	-	13	14	19				
SULLIVAN, Barry	-	4	-	5	-	-	-	-	-	6	-	-	-	-	-	-	6				
SULLIVAN, Francis L.	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-				
TAMIROFF, Akim	-	-	-	-	6	-	-	-	-	7	-	-	-	-	-	-	-				
TAYLOR, Elizabeth	-	-	-	12	-	-	-	22	17	19	23	22	28	31	30	-	-				
TAYLOR, Robert	30	-	24	30	-	28	-	30	33	32	31	28	31	31	30	32	-				
TEMPLE, Shirley	24	24	24	24	24	24	24	26	27	29	29	28	26	28	30	25	-				
TETZEL, Joan	-	1	-	-	-	-	-	-	1	-	-	1	-	-	-	-	-				
THOMAS, Danny	-	-	-	-	-	-	-	-	-	7	-	-	-	-	-	-	-				
THOMPSON, Marshall	-	-	-	-	-	-	-	-	-	-	-	2	-	-	-	-	-				

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
TIERNEY, Gene	23	32	30	34	34	33	32	33	29	31	28	27	26	-	-	22	-	-	-	-
TIERNEY, Lawrence	2	-	3	3	4	4	-	7	-	7	-	-	-	-	-	-	-	-	-	-
TODD, Ann E.	3	3	4	-	-	-	6	-	5	-	-	-	-	-	-	-	-	-	-	-
TONE, Franchot	12	-	13	-	13	11	13	14	-	15	-	-	-	12	12	-	-	-	-	-
TOREN, Marta	-	-	-	-	-	-	-	-	-	-	-	-	-	4	6	6	-	-	-	-
TOPME, Mel	-	-	-	-	-	-	-	-	-	-	-	6	-	-	-	-	-	-	-	-
TOTTER, Audrey	-	-	1	-	-	-	-	-	8	6	5	-	-	-	-	3	-	-	-	-
TOWNSEND, Colleen	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-
TRACY, Spencer	44	43	42	39	41	43	44	45	42	46	44	43	44	-	43	-	42	-	-	-
TREVOR, Claire	5	-	-	7	7	-	-	-	-	-	-	6	7	-	7	9	12	-	-	-

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
TUFTS, Sonny	23	23	-	23	-	-	-	23	21	-	19	-	-	18	-	-	19			
TURNER, Lana	34	38	37	37	38	37	35	34	33	34	36	37	38	35	35	38	35			
TYLER, Beverly	-	-	4	-	-	-	-	-	5	-	-	-	-	-	-	-	-			
VALLEE, Rudy	-	-	-	-	-	-	-	-	-	-	-	-	-	4	5	-	-			
VALLI	-	-	-	-	-	-	2	3	-	-	16	16	16	15	-	-	11			
VERA-ELLEN	1	2	3	5	7	8	-	-	5	5	-	-	-	-	-	11	17			
WALKER, Robert	22	20	21	-	24	28	-	27	25	-	21	-	-	25	-	-	-			
WARRICK, Ruth	-	-	-	-	-	-	4	-	-	3	-	-	-	-	-	-	-			
WAYNE, John	21	20	22	24	27	29	29	29	29	-	31	-	-	38	43	46	50			
WEBB, Clifton	-	-	-	-	-	-	-	-	-	19	20	22	27	33	31	-	41			

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
WELLES, Orson	11	15	19	19	-	17	16	-	-	17	16	15	18	17	-	19	25			
WIDMARK, Richard	-	-	-	-	-	-	-	-	-	-	-	12	16	27	32	31	33	-		
WILDE, Cornel	20	26	30	30	30	-	29	32	31	-	27	-	31	-	29	28	29			
WILLIAMS, Bill	4	5	10	11	10	9	9	8	6	-	-	6	-	-	-	-	-			
WILLIAMS, Esther	-	-	31	-	31	-	-	37	37	40	40	36	36	42	45	44	42			
WILLS, Chill	-	-	-	-	-	-	-	-	-	-	-	-	-	-	2	-	-			
WILSON, Marie	-	-	-	-	-	-	-	-	-	-	-	-	4	6	14	-	-			
WINDSOR, Marie	-	-	-	-	-	-	-	-	-	-	-	-	-	**	**	-	-			
WINTERS, Shelley	-	-	-	-	-	-	-	-	-	-	-	-	-	2	4	7	-			
WOOLLEY, Monty	-	-	-	16	-	17	-	-	15	-	-	-	-	-	-	-	-			
** Less than one per cent.																				

PLAYER	1946				1947				1948				1949				1950			
	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER	SPRING	SUMMER	AUTUMN	WINTER
WRIGHT, Teresa	11	10	10	12	13	15	19	21	16	15	16	-	-	-	-	13	-			
WYATT, Jane	-	-	-	-	-	-	-	-	-	-	-	7	-	-	-	-	-			
WYMAN, Jane	-	-	-	-	15	19	-	20	21	-	23	31	41	38	37	37	38			
WYNN, Keenan	-	11	-	-	-	-	-	-	16	-	15	-	-	-	-	-	-			
YOUNG, Loretta	19	20	20	23	23	26	25	27	28	32	35	35	34	36	37	37	39			
YOUNG, Robert	21	21	24	24	24	26	26	25	28	29	29	-	-	26	29	31	28			

CONTINUING AUDIT OF MARQUEE VALUES

Upper Price Audit

The group upon which the Upper Price Audit is based constitutes the following: Movie-goers in the New York City area who spend on the average of 65 cents or more for their tickets, plus movie-goers in other cities over 500,000 in population who on the average spend 60 cents or more, plus those in cities of 100,000 to 500,000 who on the average pay 55 cents or more, plus those in cities and towns of 10,000 to 100,000 who on the average pay 50 cents or more. This group as a whole pays an average price of 70 cents per ticket, and the dollars they spend on motion pictures amounts to about 60 per cent of the total motion picture gross at the box office.

The average price per ticket paid by those movie-goers not included in the Upper Price Audit is about 42 cents. These people account for about 40 cents out of each dollar spent at the box office.

It is well to point out that the Upper Price Audit inevitably shows up some characteristics of a star's following other than price paid alone. For example, we find that movie-goers in the 12 through 17 age group pay somewhat less on the average than is true of older movie-goers; which means that the Upper Price Audit consists of movie-goers, who on the average are older than people in the total audience. This in turn means that stars who are particularly strong among younger movie-goers are likely to be lower in the Upper Price Audit than in the regular Audit. Correspondingly, stars who are particularly strong among older movie-goers are likely to be higher in the Upper Price Audit than in the regular Audit.

CONTINUING AUDIT OF MARQUEE VALUES

ACTRESSES	UPPER PRICE AUDIT SPRING 1950	REGULAR AUDIT SPRING 1950	DIFFERENCE
DE HAVILLAND, Olivia	50	48	+2
ALLYSON, June	44	47	-3
STANWYCK, Barbara	44	42	+2
WILLIAMS, Esther	41	42	-1
COLBERT, Claudette	39	39	-
WYMAN, Jane	39	38	+1
YOUNG, Loretta	39	39	-
CRAIN, Jeanne	37	37	-
BERGMAN, Ingrid	34	33	+1
CRAWFORD, Joan	34	31	+3
DAVIS, Bette	33	33	-
GARSON, Greer	33	34	-1
GRABLE, Betty	33	38	-5
JONES, Jennifer	33	33	-
TURNER, Lana	33	35	-2
HAYWORTH, Rita	30	31	-1
BARRYMORE, Ethel	29	26	+3
SCOTT, Elizabeth	29	27	+2
BALL, Lucille	28	29	-1
HAYWARD, Susan	28	30	-2
DAY, Doris	26	31	-5
LAMARR, Hedy	26	26	-
LUPINO, Ida	26	25	+1
FONTAINE, Joan	25	25	-
ROGERS, Ginger	24	25	-1
RUSSELL, Jane	24	27	-3
SOTHERN, Ann	24	24	-
DARNELL, Linda	22	26	-4

CONTINUING AUDIT OF MARQUEE VALUES

ACTRESSES	UPPER PRICE AUDIT SPRING 1950	REGULAR AUDIT SPRING 1950	DIFFERENCE
DUNNE, Irene	21	22	- 1
GRAYSON, Kathryn	21	19	+ 2
SULLAVAN, Margaret	21	19	+ 2
BACALL, Lauren	20	20	-
DIETRICH, Marlene	20	18	+ 2
LEIGH, Janet	19	21	- 2
DAVIS, Joan	18	24	- 6
GARRETT, Betty	17	20	- 3
VERA-ELLEN	17	17	-
HOLM, Celeste	15	15	-
CAULFIELD, Joan	13	14	- 1
GARBO, Greta	13	13	-
MC CAMBRIDGE, Mercedes	13	11	+ 2
TREVOR, Claire	12	12	-
VALLI	12	11	+ 1
DE HAVEN, Gloria	11	11	-
OBERON, Merle	11	10	+ 1
DRAKE, Betsy	10	11	- 1
MAXWELL, Marilyn	10	10	-
NEAL, Patricia	9	10	- 1
CHARISSE, Cyd	8	10	- 2
HAVOC, June	7	8	- 1
DAHL, Arlene	6	6	-
GREER, Jane	6	7	- 1
DRU, Joanne	5	6	- 1
HUNT, Marsha	5	5	-
LINDFORS, Viveca	5	4	+ 1
MC DONALD, Marie	5	6	- 1

CONTINUING AUDIT OF MARQUEE VALUES

ACTRESSES	UPPER PRICE AUDIT SPRING 1950	REGULAR AUDIT SPRING 1950	DIFFERENCE
MOORE, Terry	5	5	-
COWL, Jane	2	2	-
GRAHAME, Gloria	2	2	-
LANCHESTER, Elsa	2	2	-
CARTER, Janis	1	2	-1
GUILD, Nancy	1	1	-

CONTINUING AUDIT OF MARQUEE VALUES

ACTORS	UPPER PRICE AUDIT SPRING 1950	REGULAR AUDIT SPRING 1950	DIFFERENCE
PECK, Gregory	57	55	+2
CROSBY, Bing	53	55	-2
COOPER, Gary	51	52	-1
HOPE, Bob	51	53	-2
GRANT, Cary	49	49	-
STEWART, James	49	48	+1
WAYNE, John	48	50	-2
GABLE, Clark	46	46	-
BOGART, Humphrey	45	47	-2
KELLY, Gene	45	43	+2
LADD, Alan	44	47	-3
TRACY, Spencer	42	42	-
WEBB, Clifton	42	41	+1
LANCASTER, Burt	39	40	-1
COTTEN, Joseph	37	35	+2
FORD, Glenn	37	38	-1
MITCHUM, Robert	37	39	-2
ANDREWS, Dana	36	36	-
CAGNEY, James	35	37	-2
KAYE, Danny	35	38	-3
COLMAN, Ronald	34	31	+3
DOUGLAS, Kirk	34	34	-
MILLAND, Ray	33	34	-1
CLIFT, Montgomery	32	32	-
JOLSON, Al	32	34	-2
OLIVIER, Laurence	32	27	+5
PARKS, Larry	32	35	-3
ROBINSON, Edward G.	32	32	-

CONTINUING AUDIT OF MARQUEE VALUES

ACTORS	UPPER PRICE AUDIT SPRING 1950	REGULAR AUDIT SPRING 1950	DIFFERENCE
SCOTT, Randolph	31	35	- 4
BENDIX, William	29	33	- 4
FITZGERALD, Barry	29	30	- 1
JOHNSON, Van	29	34	- 5
MATURE, Victor	28	30	- 2
MONTGOMERY, Robert	28	28	-
WILDE, Cornel	28	29	- 1
CRAWFORD, Broderick	27	24	+ 3
WELLES, Orson	27	25	+ 2
YOUNG, Robert	27	28	- 1
DURANTE, Jimmy	26	29	- 3
POWELL, Dick	26	29	- 3
FAIRBANKS, Douglas, Jr.	22	25	- 3
GREENSTREET, Sydney	22	21	+ 1
MARTIN, Dean & LEWIS, Jerry	22	23	- 1
MARX, Groucho	22	23	- 1
MASON, James	22	20	+ 2
RAINS, Claude	22	19	+ 3
CARSON, Jack	20	23	- 3
ROONEY, Mickey	20	24	- 4
BERLE, Milton	19	21	- 2
O'CONNOR, Donald	19	21	- 2
O'KEEFE, Dennis	19	17	+ 2
TUFTS, Sonny	19	19	-
CARMICHAEL, Hoagy	18	20	- 2
CUMMINGS, Robert	18	18	-
LAUGHTON, Charles	18	19	- 1
RATHBONE, Basil	18	15	+ 3

CONTINUING AUDIT OF MARQUEE VALUES

ACTORS	UPPER PRICE AUDIT SPRING 1950	REGULAR AUDIT SPRING 1950	DIFFERENCE
STEVENS, Mark	17	17	-
CAMERON, Rod	16	19	- 3
DEREK, John	16	18	- 2
AGAR, John	15	16	- 1
MASSEY, Raymond	15	13	+ 2
MEREDITH, Burgess	15	13	+ 2
ARNOLD, Edward	14	15	- 1
HENREID, Paul	14	14	-
COREY, Wendell	13	13	-
MONTALBAN, Ricardo	13	15	- 2
MURPHY, George	13	14	- 1
CAREY, Macdonald	12	12	-
BRACKEN, Eddie	11	10	+ 1
DEVINE, Andy	11	11	-
DOUGLAS, Melvyn	11	11	-
MC CREA, Joel	11	12	- 1
BRADY, Scott	10	12	- 2
FERRER, Mel	10	8	+ 2
JAGGER, Dean	10	8	+ 2
KNOX, Alexander	10	10	-
LUNDIGAN, William	10	9	+ 1
BASEHART, Richard	9	9	-
MC LAGLEN, Victor	9	9	-
O'BRIEN, Edmond	9	9	-
AUTRY, Gene	8	15	- 7
BRENT, George	8	9	- 1
HUTTON, Robert	8	8	-
RYAN, Robert	8	8	-

CONTINUING AUDIT OF MARQUEE VALUES

ACTORS	UPPER PRICE AUDIT SPRING 1950	REGULAR AUDIT SPRING 1950	DIFFERENCE
BAXTER, Warner	7	7	-
BICKFORD, Charles	7	7	-
IRELAND, John	7	7	-
JARMAN, Claude, Jr.	7	7	-
COURTLAND, Jerome	6	6	-
GLEASON, James	6	7	-1
HOLT, Tim	6	10	-4
DRISCOLL, Bobby	5	6	-1
SULLIVAN, Barry	5	6	-1
SLEZAK, Walter	4	3	+1
STARRETT, Charles	4	4	-
HARDWICKE, Sir Cedric	3	3	-
BISHOP, William	2	2	-
GOMEZ, Thomas	2	2	-
SMITH, Kent	1	1	-

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New York City Motion Picture Market Study - RKO

NEW YORK CITY

MOTION PICTURE

MARKET STUDY

Prepared For RKO RADIO PICTURES, INC.

A Study of the Value of Penetration
(The Proportion Who Know About a
Picture) and the Relationship be-
tween Paid Advertising and Penetra-
tion.

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RKO NEW YORK CITY MARKET STUDY

FOREWORD

The RKO New York City Market Study was for the purpose of learning new facts about the exploitation of motion pictures in New York City. The major objectives were:

- A. To determine what factors control the amount of penetration a picture will attain.
- B. To find out as nearly as possible what amounts of advertising are required to produce given penetration levels.
- C. To find out as nearly as possible what kinds of advertising campaigns are most efficient.

To attain these objectives a study was made of the following:

1. The relationship between penetration and paid advertising.
2. The advertising cost per point of penetration by level of penetration.
3. The effect of a picture's cast marquee value on its penetration.
4. The effect on a picture's penetration of previous knowledge of a title among movie-goers.
5. The relative cost efficiency of the various media in producing penetration.
6. The timing and duration of advertising campaigns in relation to their cost efficiency.
7. Media diversification as opposed to non diversification in efficiency of penetration production.

Other objectives of this study were:

To obtain further confirmation of the close relationship between penetration and box office.

To investigate the value of intensity of penetration.*

To determine the penetration of reviews and their effect.

To study the relationship between the pattern of penetration by audience groups and the composition of the audience.

* Findings relating to intensity of penetration actually turned out to be some of the most significant in the study.

Procedure

For a period of twenty-four weeks weekly surveys were conducted in New York City among a sample of movie-goers. Each sample consisted of 500 people so that in the course of the survey Audience Research interviewers talked with 12,000 New York City movie-goers.

The primary purpose of these surveys was to measure at regular intervals the penetration and penetration depth for every picture opening in the Manhattan first-run theaters.

During the same period Foote, Cone, and Belding maintained a detailed record of the advertising and publicity for these pictures.

The report is based in large part on an analysis of the relationship between these two sets of data.

The original plan was to conduct the study for one year which it was believed would provide experience with a large enough group of pictures to formulate answers. As the study progressed, however, for reasons of economy it was decided to limit it to six months.

In reading the findings it should be borne in mind that this in effect provides a preview of what could be done in the way of formularizing the handling of New York City advertising if data on sufficient pictures were available. This has only been approached in this study. At the end of six months a record of seventy-five pictures had been maintained. In a year's study, double this number would be covered with some increase in the reliability of the conclusions and considerable increase in the detail possible in drawing conclusions relating to costs. This report serves to set the outlines of what can be accomplished with a study of this kind, but more data will be necessary to fill in the outline and provide a detailed picture of the ideal New York City exploitation campaign. Results clearly reveal the necessity of at least a year's coverage as originally recommended.

Therefore, with this one note of caution, we present the findings.

FINDINGS

PART I

SUMMARY OF PRINCIPAL FINDINGS

IMPORTANCE OF PENETRATION

On the average the higher the penetration of the pictures covered in this study the higher the box office in relation to the theater average.

Penetration *depth** was found to be considerably more important than simple penetration or "know about" in drawing people to the theater. A combination of intense penetration and simple penetration which related most closely to box office was that in which intense penetration was weighted four and penetration one. This combination has been labeled Index of Penetration Intensity.

* Penetration depth is the proportion of people who have heard a great deal about a picture.

RELATIONSHIP BETWEEN ADVERTISING
EXPENDITURE AND PENETRATION

Fifty-eight per cent of the variation in *penetration* between pictures was accounted for by the advertising expenditure.

This indicates the great importance of advertising in obtaining penetration and that to a great extent penetration can be bought. A sizeable proportion, 42 per cent of the differences between pictures in penetration, however, is accounted for by factors other than the amount of money spent on advertising.

Advertising accounts for an even larger proportion, 62 per cent, of the variation between pictures in Intensity Index.

AVERAGE COST PER POINT OF PENETRATION

For the seventy-five pictures covered in the study the median average advertising cost per point of penetration as of Saturday after opening was \$550. The range between pictures was considerable, however, which is further indication of the importance of factors other than advertising expenditure alone in producing penetration.

As of Saturday after opening the median average advertising cost per point of Intensity Index was \$1600.

COST PER POINT OF PENETRATION AT DIFFERENT LEVELS

The cost per point of penetration increases as penetration increases. The median average advertising cost per point of penetration for pictures in the study which obtained more than 50 points of penetration as of the Saturday after opening was \$612. For pictures which obtained less than 20 points the median cost per point was \$489.

To add twenty points of additional penetration at an attained level of 40 will on the average cost 60 per cent more than obtaining twenty points starting at zero.

The cost of penetration depth, however, does not increase as depth is attained. In fact, there is some indication that the greater the depth the lower the cost. This is not surprising, of course, by the very nature of penetration depth. The higher the penetration the more difficult it is to reach new people and there is a consequent increase in cost per point of penetration. At the same time, however, the higher the penetration the easier and cheaper it is to intensify or deepen the penetration already obtained because of the greater likelihood of reaching the same people more than once.

MARQUEE VALUE

No evidence was uncovered in this study that marquee value in itself necessarily assures the attaining of penetration at a low cost per point in New York City.

WELL-KNOWN TITLES

A well-known title gives a picture a great advantage in obtaining penetration. Those pictures covered in the study which had well-known titles started their local campaigns with an average of twenty points of penetration obtained at a cost of \$27 per point, while the average picture with an unknown title started its local campaign with only 10 points of penetration obtained at a cost of \$137 per point.

Likewise, the pictures with well-known titles started their local campaigns with seven points of intense penetration gained at a cost of \$119 per point, while the average picture with an unknown title had only three points of intense penetration obtained at a cost of \$540 per point.

MEDIA EFFECTIVENESS

a. NATIONAL MAGAZINES vs. LOCAL MEDIA

National magazines produced much more economical results in New York City than local media for the pictures covered in the study.

The cost per point of penetration obtained by the use of national magazines was a little more than one-half the cost per point of penetration obtained by the use of local media.

The cost per point of penetration intensity obtained by the use of national magazines was a little more than one-half the cost of that obtained by the use of local media.

In general, then, the higher the penetration and penetration intensity of a picture obtained through the use of national magazines, the lower will be the *total* advertising expenditure necessary to obtain a given penetration level.

b. LOCAL MEDIA

Although the margin of superiority is not great, what evidence there is points to newspapers as the most effective of the local media. Local campaigns which showed better than average advertising cost efficiency had a greater percentage of the advertising expenditure allocated to newspapers than campaigns with below average cost efficiency. Also, local campaigns consisting entirely of newspapers produced penetration and penetration intensity more cheaply than campaigns with above average media diversification.

MEDIA DIVERSIFICATION

The most effective *minimum* number of media would be two media of which national magazines would be one.

Locally, however, newspapers alone produced more penetration per dollar than did diversified campaigns. They also produced more intense penetration per dollar.

LENGTH OF CAMPAIGN

As related to national magazines: the last national advertisement should appear no later than six weeks prior to opening if its full effect is to be felt at the time of the picture's New York release.

As related to local media only: two week local campaigns produced more penetration per dollar spent than did longer or shorter local campaigns.

PENETRATION ADDED AFTER OPENING

The chief characteristic of penetration added after a picture opens in New York City is its extremely high cost. Each point of penetration and each point of penetration depth added after a picture opened cost, on the average, four times as much as points added beforehand. This is far greater than could be accounted for by the higher level of penetration at which it is bought, and up to now we have found nothing to explain it.

While the data available was too scant for any conclusive evidence concerning the effect on box office of penetration added during the play-off, such evidence as there was showed that this added penetration failed to increase the correlation already obtained between box office and Intensity Index prior to the Saturday after opening.

In view of the great cost of penetration and depth added during first-run, the question arises as to whether it could possibly pay off at the box office in most instances, even if it bore as close a relationship to box office as Intensity Index prior to opening.

THE EFFECT OF REVIEWS

On the average, in New York City reviews of a movie are read by about seven per cent of the movie-going public.

Outstandingly favorable reviews had the highest penetration. Although there would be a tendency for movie-goers to remember more readily the most favorable reviews, an equally likely possibility is that the custom of the Daily News and other newspapers of classifying their reviews in the heading as to the quality of the criticism, four stars for most favorable and so on, would lead to greater readership of such reviews.

Reviews of those pictures covered were found to have little measurable effect on box office. The little effect to be noted was almost entirely among those pictures with very favorable reviews.

Some slight evidence exists, however, for believing that unfavorable reviews will have high penetration and a serious negative effect on box-office *if the picture concerned has high penetration and want-to-see.*

PART II

FINDINGS IN DETAIL

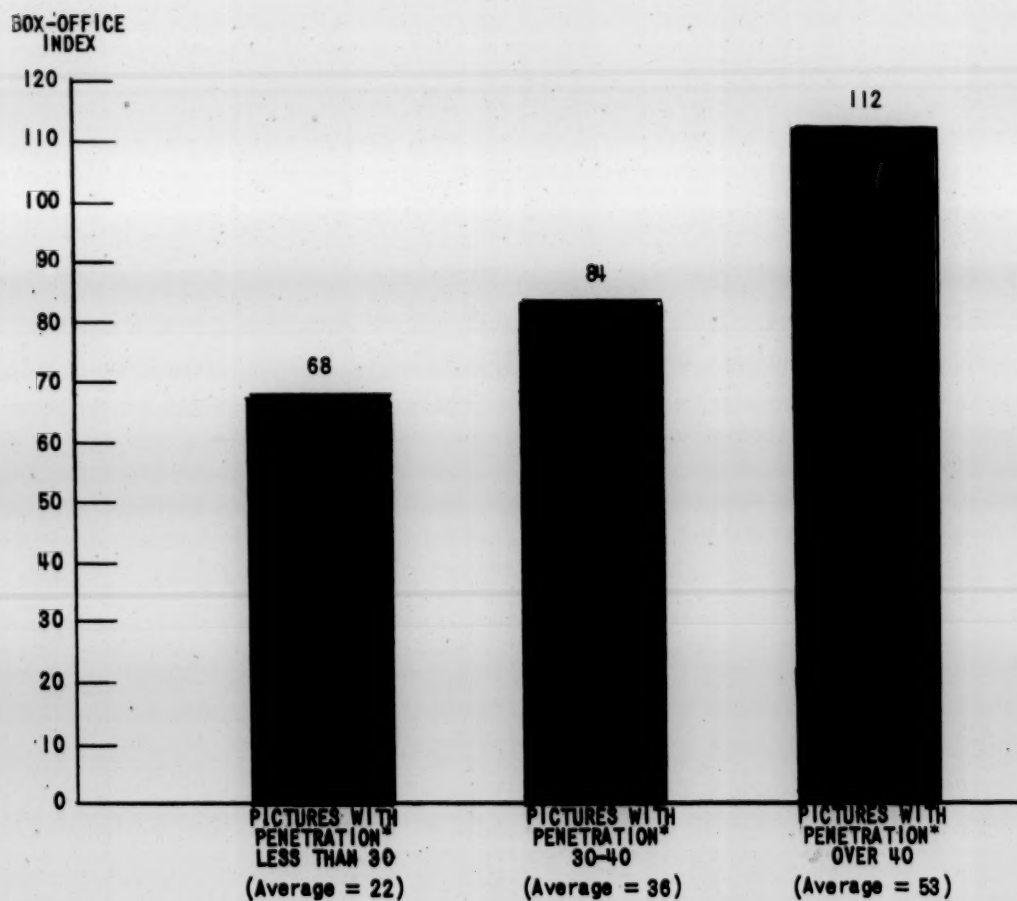
CHAPTER I

IMPORTANCE OF PENETRATION
TO BOX OFFICE

The close relationship between penetration and box office observed in all of ARI's work is again confirmed in results of this study.

Pictures studied were divided into three groups on the basis of penetration, and the average box office index was calculated for each group with the results shown on the following page.

PENETRATION
AND
BOX OFFICE



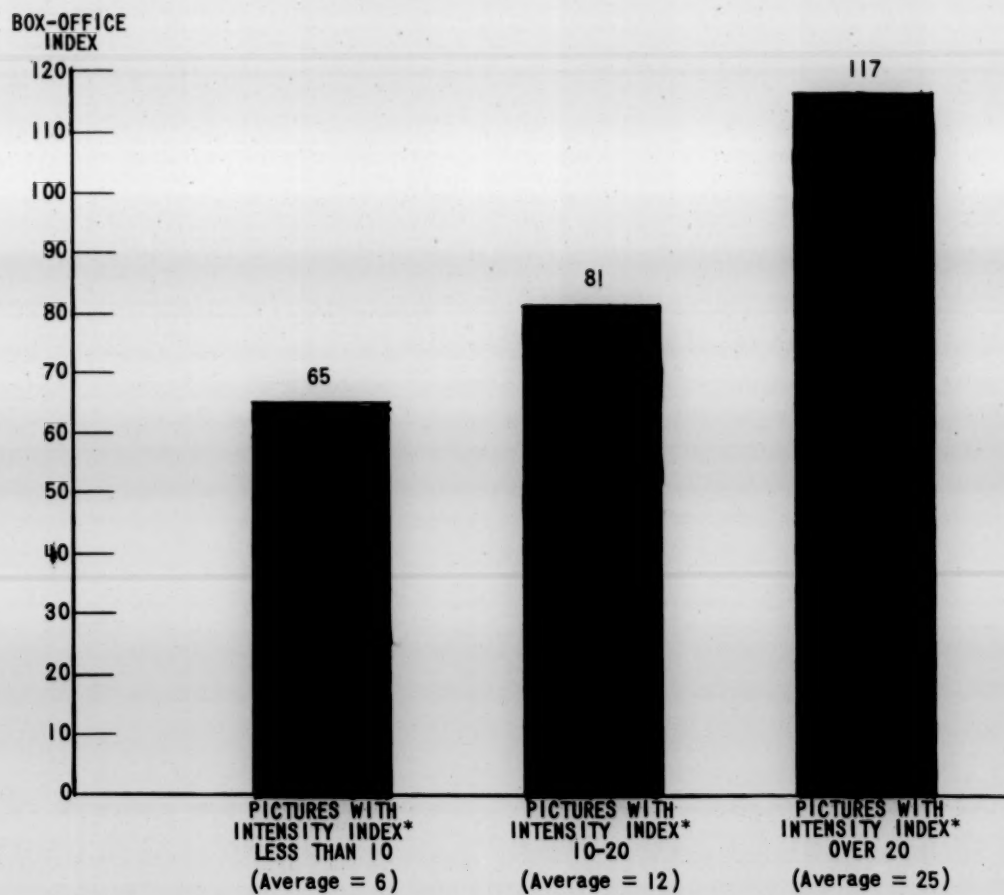
* As of Saturday after opening.

INDEX OF PENETRATION INTENSITY

The first opportunity to study the importance of intensity of penetration came in the New York Market Study. The findings concerning this factor are perhaps some of the most significant in the whole study.

Intense penetration, or depth of penetration as it was labeled in the weekly reports of the study, is found to be more important than penetration alone in drawing people to the theater. We found that a combination of depth and penetration was related more closely to the box office than either factor alone. This combination has been labeled Index of Penetration Intensity. See next page for comparison with box office.

INDEX OF PENETRATION INTENSITY
AND
BOX OFFICE



* As of Saturday after opening.

CHAPTER II

HOW CLOSE IS THE RELATIONSHIP BETWEEN
PAID ADVERTISING AND PENETRATION?

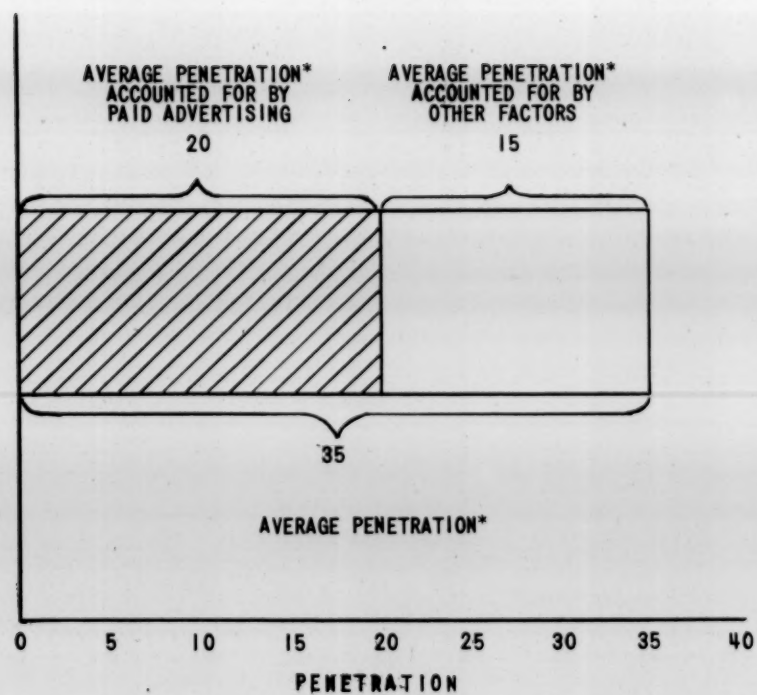
Although there is probably no doubt in anyone's mind that there is a relationship between the amount of dollars expended on advertising a picture and the amount of penetration obtained for it, the question of how close the relationship is has never been answered. Results of this study reveal that penetration is tied fairly closely to the amount of advertising money spent. Clear evidence of this appeared when pictures in the study were grouped by advertising expenditure and the average penetration obtained by pictures in each group compared, as shown below:

ADVERTISING EXPENDITURE*	AVERAGE PENETRATION*
\$30,000 and over	56
20,000-29,999	39
15,000-19,999	31
7,000-14,999	26
Under 7,000	18

It is possible to compute from the data the proportion of the variance in penetration which is associated with advertising expenditure. When this is done, it is found that about 58 per cent of the variation in penetration between pictures can be accounted for by the advertising expenditure. Or, to put it another way, 42 per cent of the variance in penetration is independent of paid advertising and is caused by other factors.

* As of Saturday after opening.

PENETRATION
AND
ADVERTISING EXPENDITURE.



* As of Saturday after opening.

Likewise there is a close relationship between the amount of dollars expended on advertising a picture and the Intensity Index obtained.

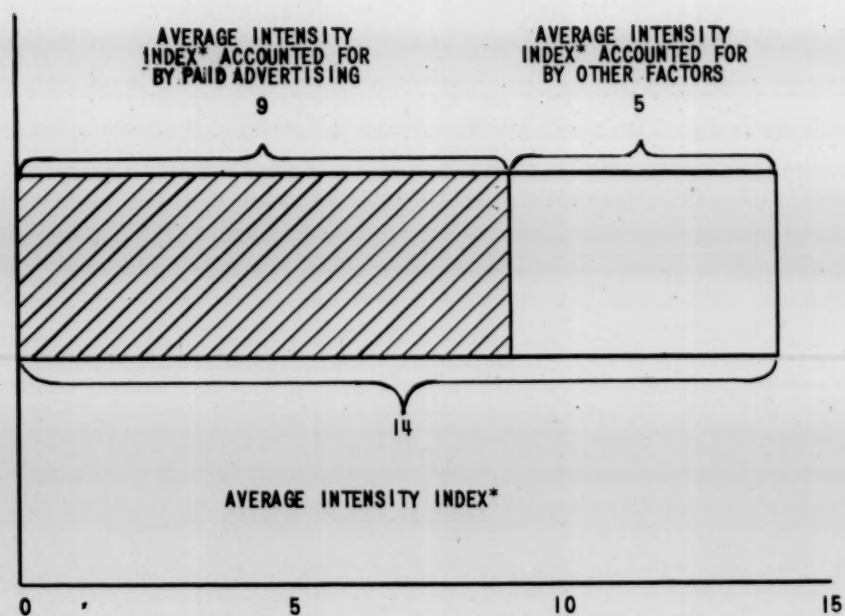
This is shown in the following table:

ADVERTISING EXPENDITURE*	INDEX OF PENETRATION INTENSITY*
\$30,000 and over	28
20,000-29,999	14
15,000-19,999	10
7,000-14,999	8
Under 7,000	5

Applying the same analysis as was used in connection with the relationship between penetration and advertising expenditure, we find that about 63 per cent of the variation in the Intensity Index between pictures can be explained by the advertising expenditure. The remaining 37 per cent of such variation is unaccounted for.

* As of Saturday after opening.

INDEX OF PENETRATION INTENSITY
AND
ADVERTISING EXPENDITURE



* As of Saturday after opening.

CHAPTER III

ADVERTISING COST PER
POINT OF PENETRATION

The median average advertising expenditure per point of penetration as of Saturday after opening in the campaigns studied was \$550. The average cost per point of Intensity Index was \$1600. To show the range in cost the campaigns have been divided into four equal groups on the basis of cost per point, as follows:

	NUMBER OF CAMPAIGNS	PENETRATION*		
		MEDIAN AVERAGE PENETRATION	RANGE IN COST PER POINT	MEDIAN AVERAGE COST PER POINT
GROUP I	18	25	Under \$394	\$284
GROUP II	19	36	394 to 554	471
GROUP III	19	38	554 to 680	615
GROUP IV	19	34	680 and over	932

	NUMBER OF CAMPAIGNS	INDEX OF PENETRATION INTENSITY*		
		MEDIAN AVERAGE INTENSITY INDEX	RANGE IN COST PER POINT	MEDIAN AVERAGE COST PER POINT
GROUP I	18	10	Under \$1,200	\$ 930
GROUP II	19	13	1,200 to 1,600	1,460
GROUP III	19	10	1,600 to 2,000	1,762
GROUP IV	19	10	2,000 and over	2,446

* As of Saturday after opening.

CHAPTER IV

IS THE ADVERTISING COST PER POINT OF PENETRATION
THE SAME AT ALL LEVELS OF PENETRATION OR DOES IT
INCREASE AS PENETRATION INCREASES?

THE COST OF PENETRATION INCREASES AS PENETRATION INCREASES

That we would find this to be true was almost a foregone conclusion. The fans are those first penetrated and they are more receptive than others to movie advertising and publicity. Also as penetration increases the unit cost increases because of duplication of coverage and the fact that unpenetrated people become a smaller and more difficult group to sell with each increase in penetration. *Heretofore, however, we have not been able to even roughly estimate the rate at which the cost increases with penetration or what the average cost is.* With the data provided by this study we can make some approximations which should prove useful as a handy rule of thumb for estimating the average cost for various levels of penetration in setting ad budgets.

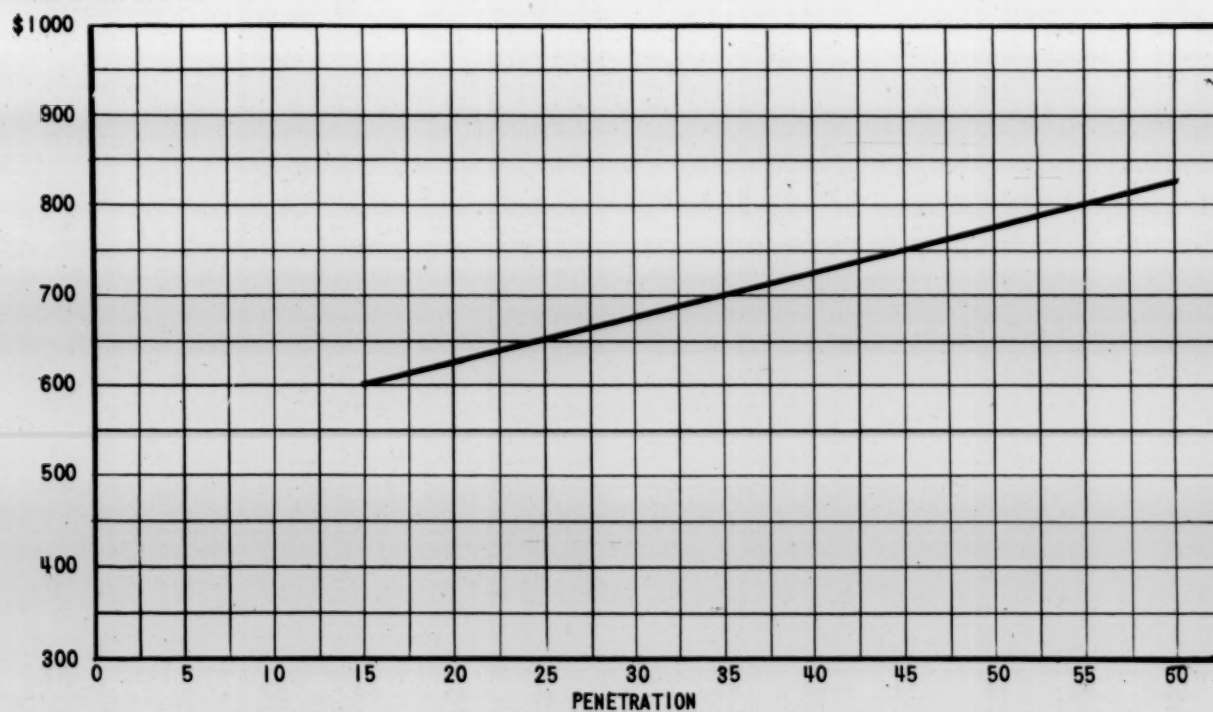
The five charts on the following pages show the average cost of penetration obtained by the use of *local* media. Since it was found that the cost level depended on the amount of penetration obtained *before* the start of the local campaign, a separate chart has been constructed for each of five levels of starting penetration as follows: Table I, penetration zero; Table II, penetration 10; Table III, penetration 20; Table IV, penetration 30; Table V, penetration 40.

Data was too scanty to prepare similar charts for national media.

COST PER POINT OF PENETRATION
USING LOCAL MEDIA

STARTING AT ZERO PENETRATION

COST PER POINT
OF PENETRATION



COST PER POINT OF PENETRATION
USING LOCAL MEDIA

STARTING AT A PENETRATION OF 10

COST PER POINT
OF PENETRATION

\$1100

1000

900

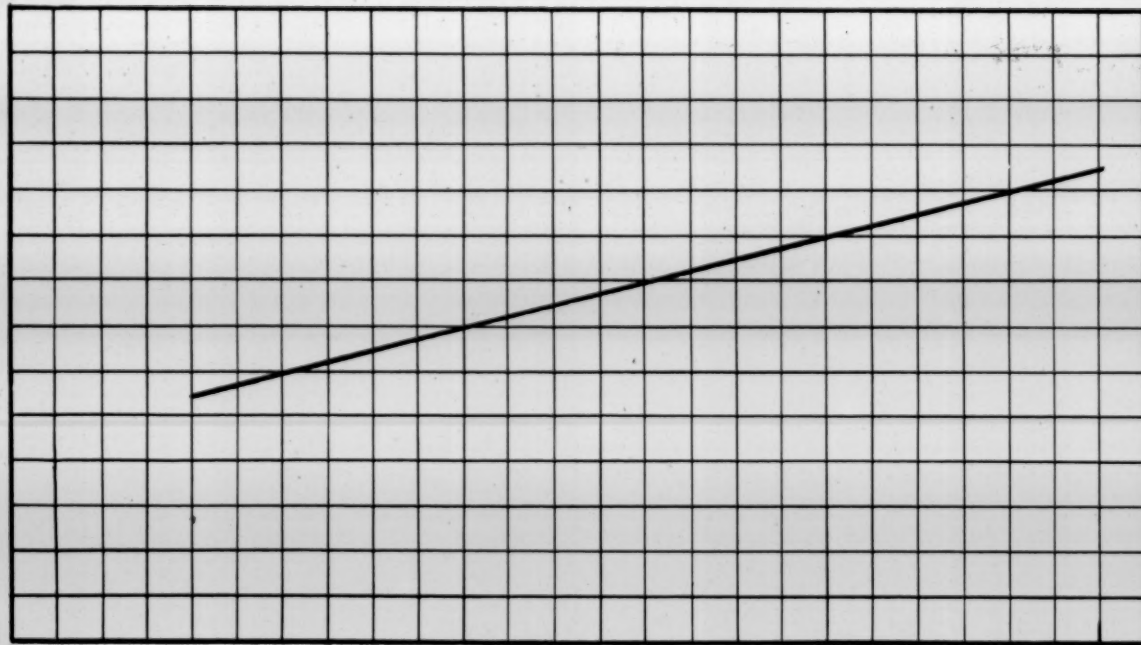
800

700

600

500

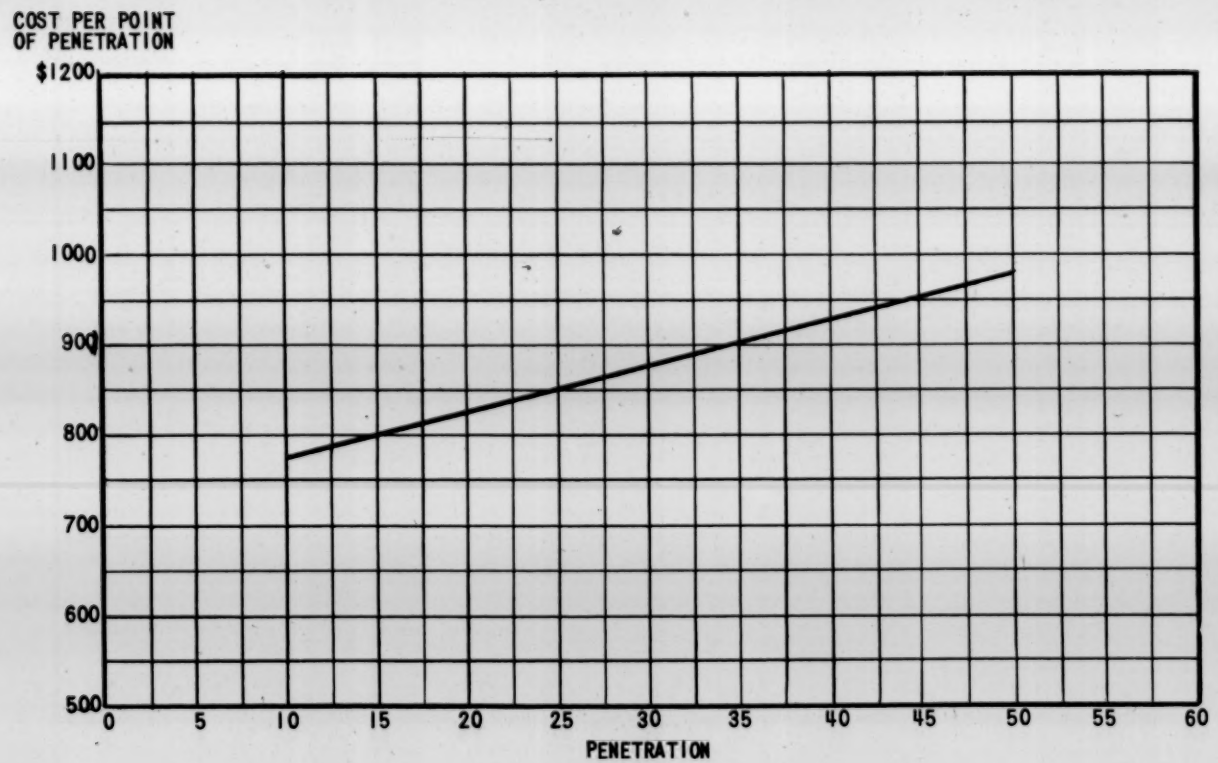
400



PENETRATION

COST PER POINT OF PENETRATION
USING LOCAL MEDIA

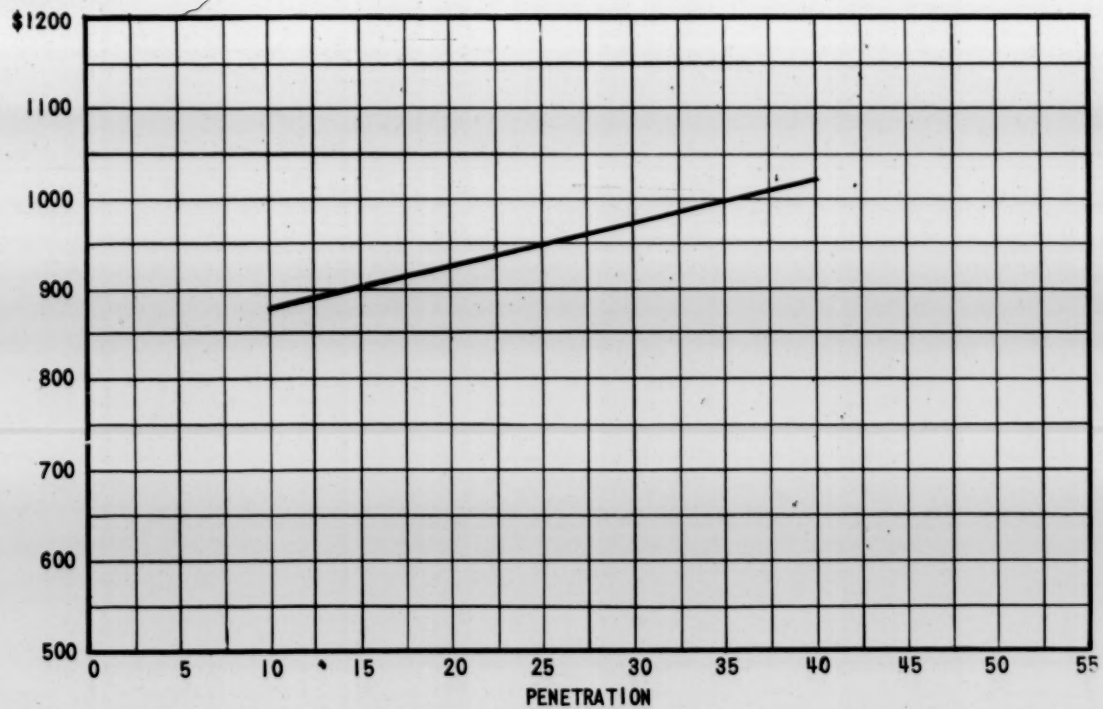
STARTING AT A PENETRATION OF 20



COST PER POINT OF PENETRATION
USING LOCAL MEDIA

STARTING AT A PENETRATION OF 30

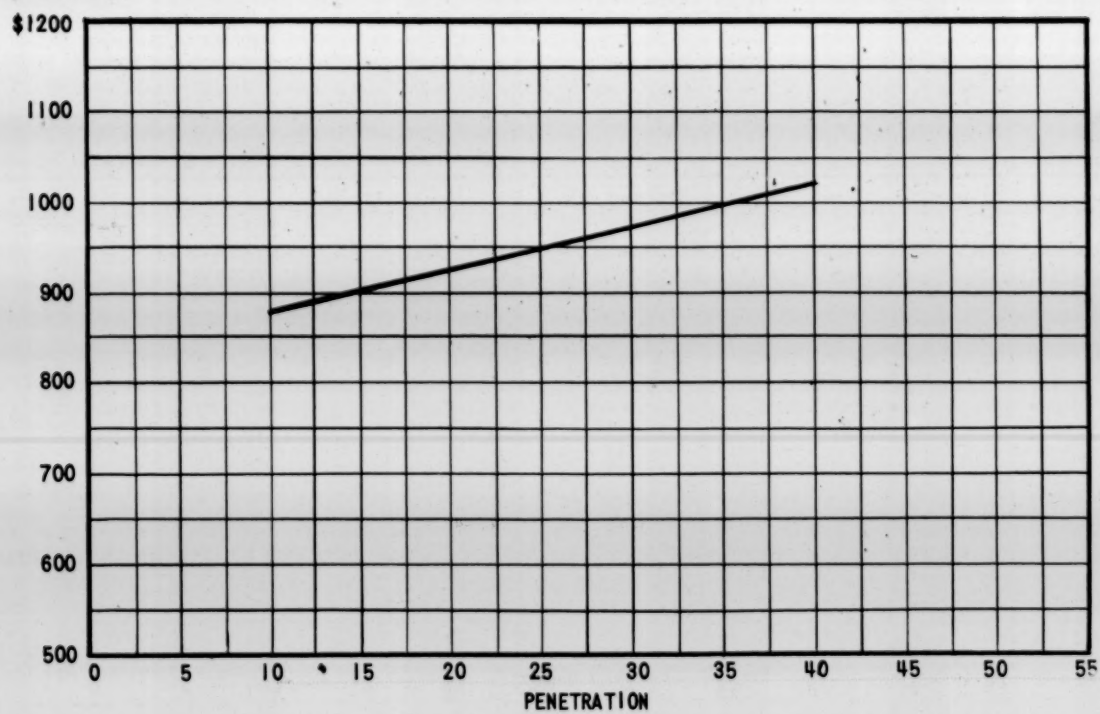
COST PER POINT
OF PENETRATION



COST PER POINT OF PENETRATION
USING LOCAL MEDIA

STARTING AT A PENETRATION OF 30

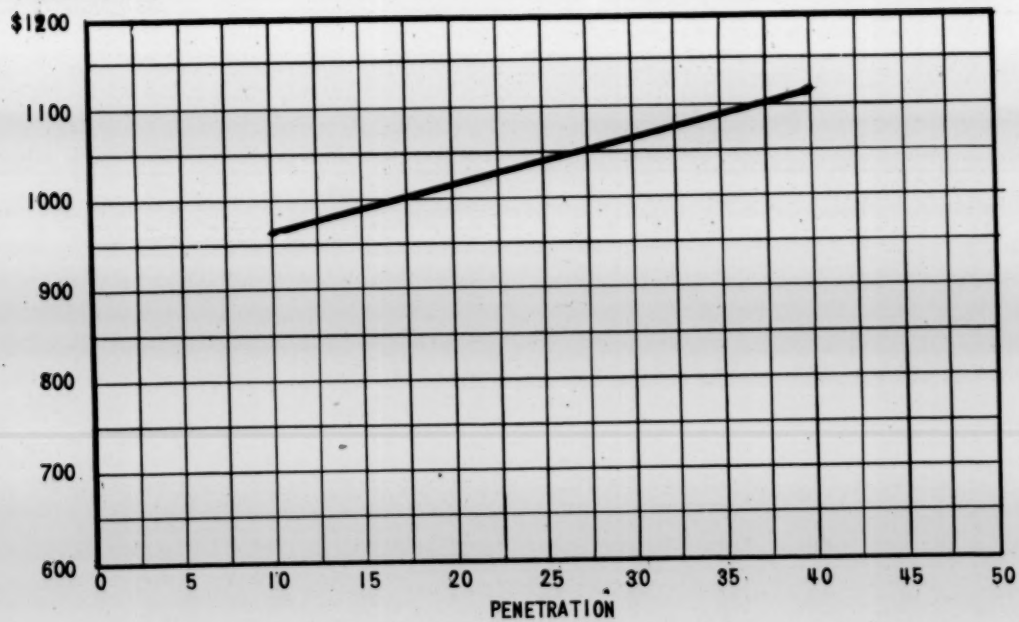
COST PER POINT
OF PENETRATION



COST PER POINT OF PENETRATION
USING LOCAL MEDIA

STARTING AT A PENETRATION OF 40

COST PER POINT
OF PENETRATION



CHAPTER V

MARQUEE VALUE AND PENETRATION

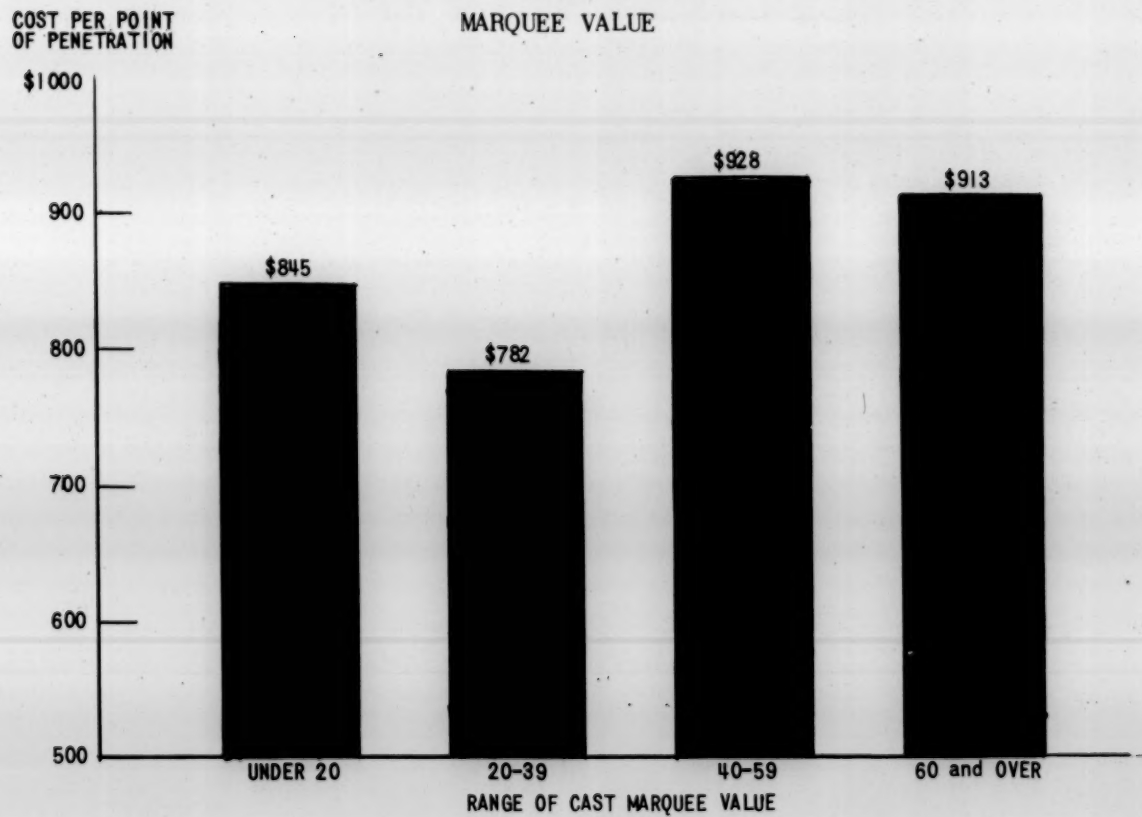
COST EFFICIENCY

It has been assumed up to now that pictures with high marquee value obtained penetration more cheaply than pictures with low marquee value.

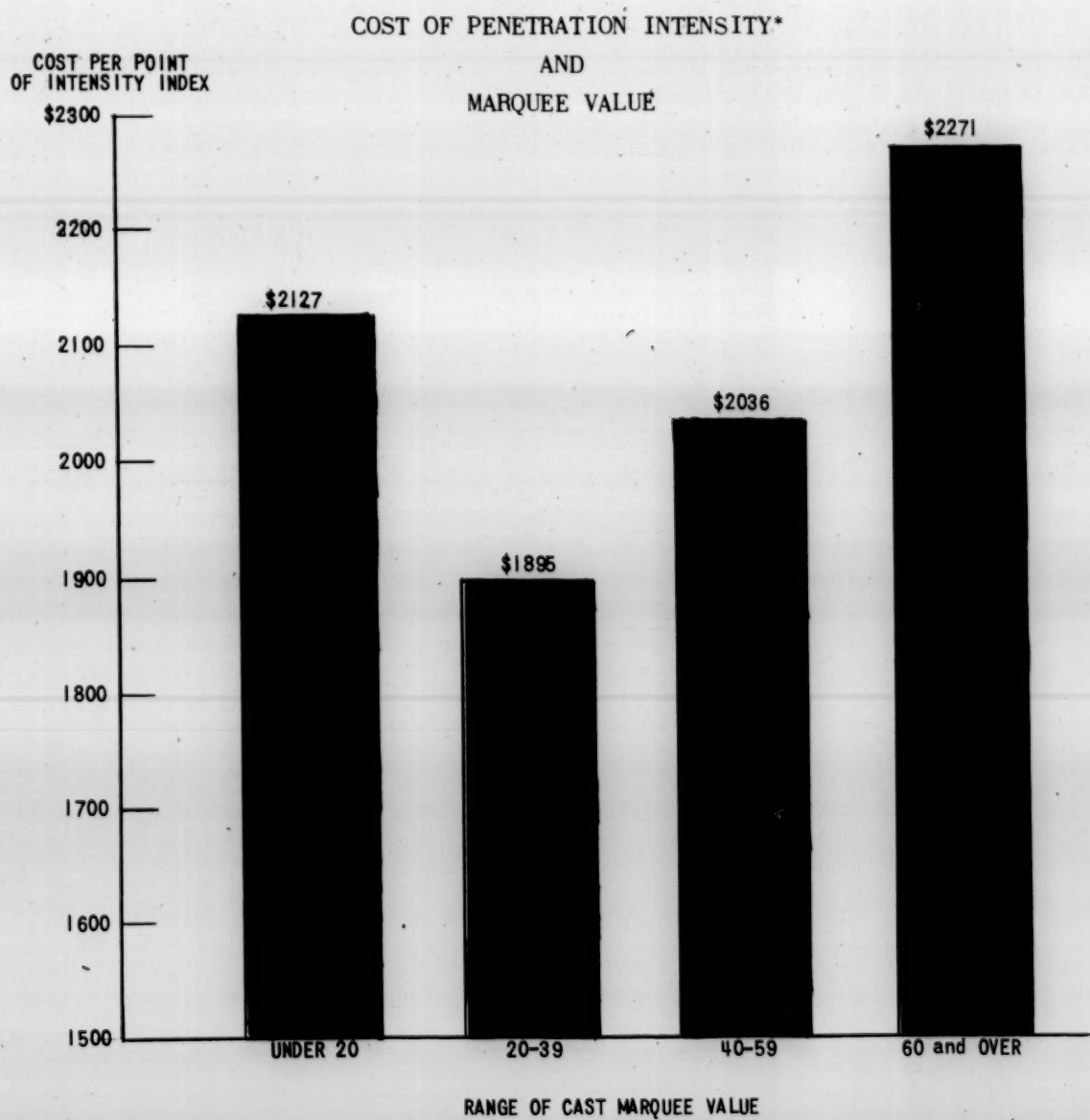
There can be no doubt that Bing Crosby is more exploitable than Melvyn Douglas, and Ingrid Bergman more exploitable than Ruth Warrick, to cite obvious examples. While the chart shows that pictures having more than forty points of marquee value did in fact gain more additional points of penetration locally than did pictures with less than 40 points of marquee value, the greater penetration achieved by the former pictures was due to the considerably greater advertising expenditures. Actually in New York pictures with under 40 points of marquee value gained penetration locally at a slightly lower cost per point than did those with higher marquee value.

Evidently more money than necessary was spent on advertising pictures with top marquee values because it is difficult to believe that marquee value would have no effect on cost per point of penetration. Nevertheless, there is no evidence from this study that marquee value in itself necessarily assures the attaining of penetration at a low cost per point in the New York area.

COST OF PENETRATION*
AND
MARQUEE VALUE



* Obtained using local media; as of Saturday after opening. Adjusted for level of penetration at start of local campaign.



* Obtained using local media; as of Saturday after opening.

CHAPTER VI

DOES PREVIOUS KNOWLEDGE OF A TITLE AMONG
MOVIE-GOERS AFFECT THE PICTURE'S PENETRA-
TION POTENTIAL?

A well-known title gives a picture a great advantage in obtaining cheap penetration before the local New York campaign starts.

In the New York study there were twelve pictures which had well-known titles. Two of these were excluded from the analysis.*

The ten pictures used started their local campaigns with an average of 20 points of penetration obtained at a cost of \$27 per point, while the average picture with an unknown title started its local campaign with only 10 points of penetration obtained at a cost of \$137 per point.

Likewise, these ten pictures started their local campaigns with 7 points of Intensity Index gained at a cost of \$119 per point, while the average picture with an unknown title had only three points of Intensity Index obtained at a cost of \$540 per point.

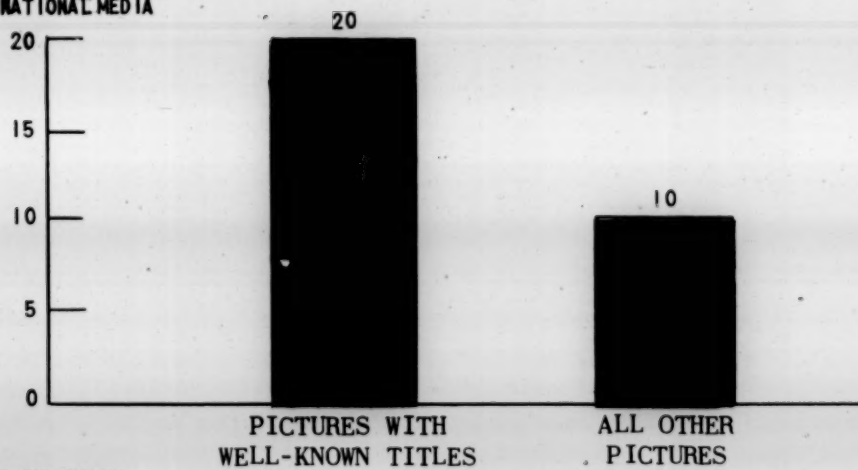
This analysis was confined to penetration obtained in the national campaign prior to the local in order to bring out most sharply the initial advantage of the well-known title. In the local campaign some of this advantage can be obscured by overspending. Such appeared to be the case with GREEN DOLPHIN STREET particularly which, as a result, ended up with a high cost per point of added penetration in the New York area.

The data is shown in the appendix.

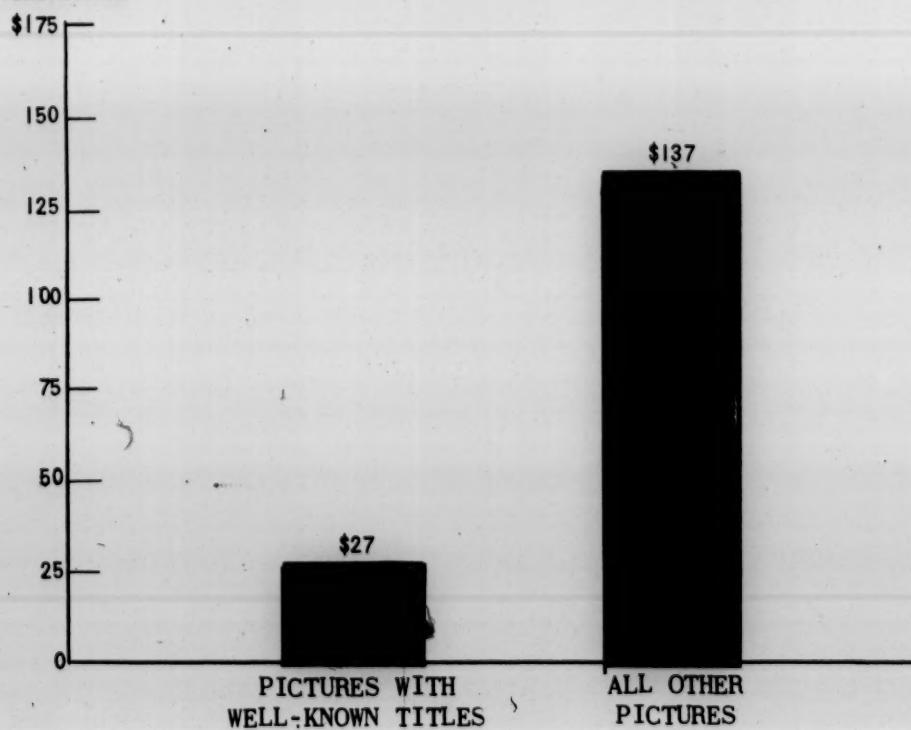
* SONG OF THE THIN MAN was excluded because of the confusion with previous THIN MAN pictures while MY BROTHER WHO TALKS TO HORSES was excluded because of lack of early measurements.

COST OF PENETRATION
AND
WELL-KNOWN TITLES

PENETRATION OBTAINED
USING NATIONAL MEDIA

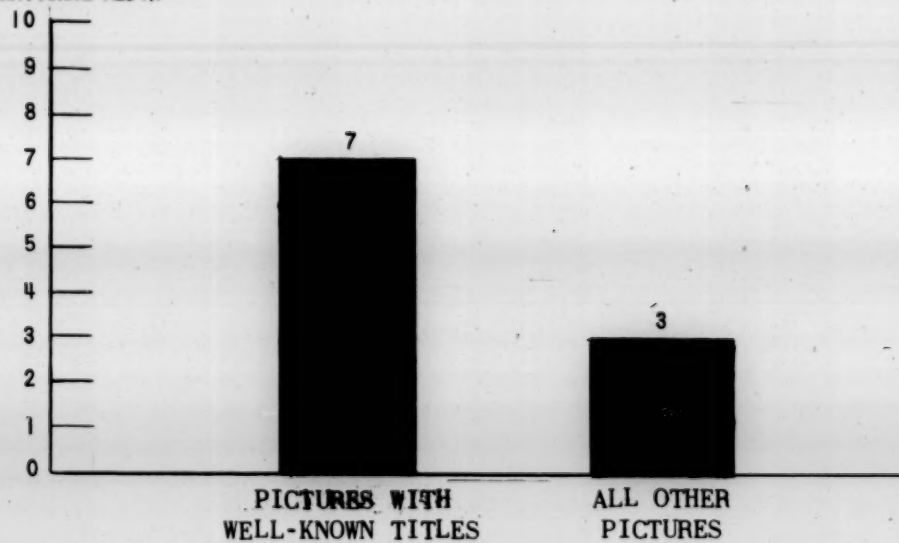


COST PER POINT
OF PENETRATION

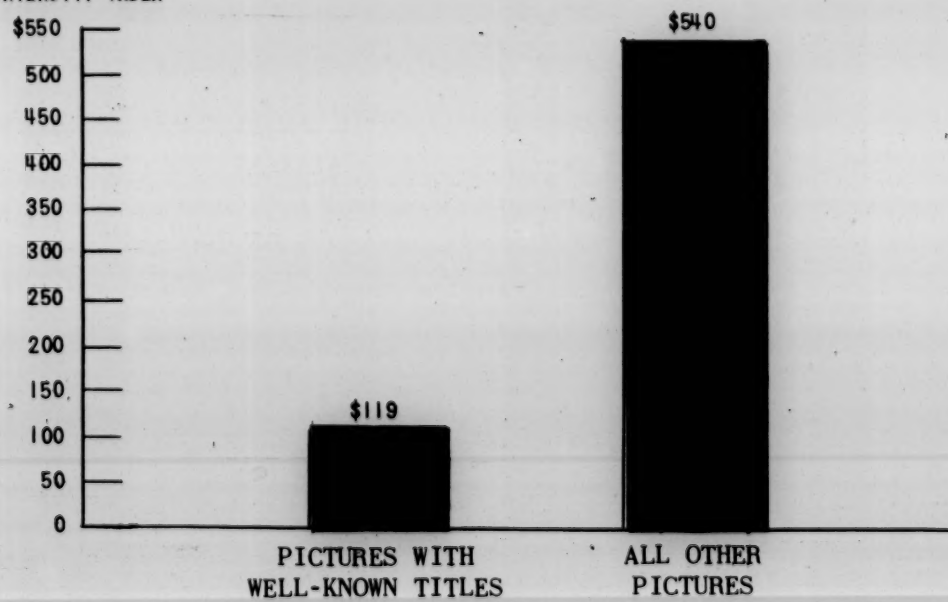


COST OF INTENSITY INDEX
AND
WELL-KNOWN TITLES

INTENSITY INDEX OBTAINED
USING NATIONAL MEDIA



COST PER POINT OF
INTENSITY INDEX

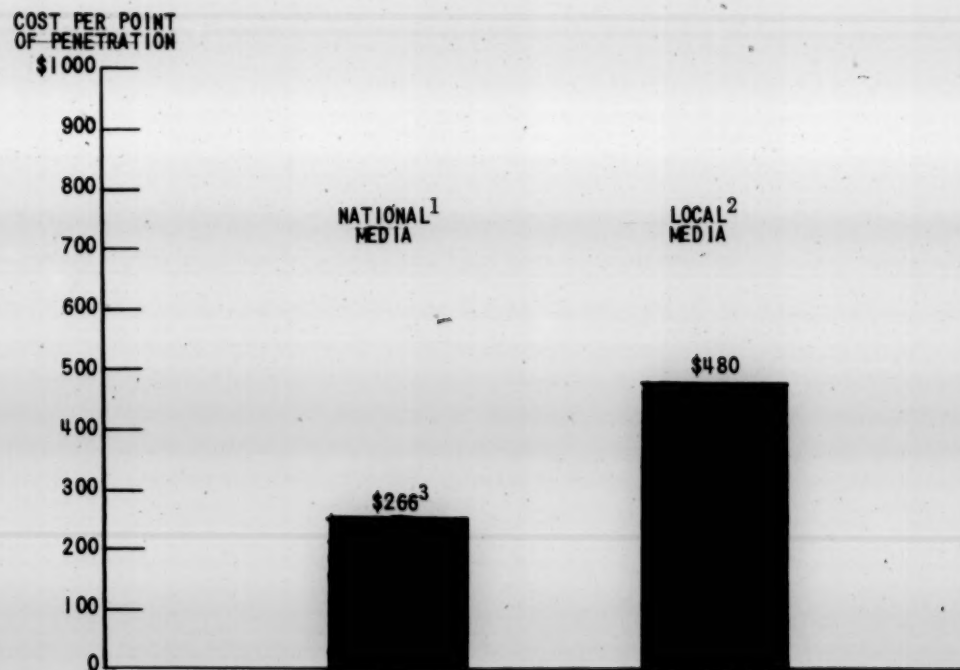


CHAPTER VII

WHAT MEDIA ARE MOST EFFECTIVE PER DOLLAR
COST IN GAINING PENETRATION AND
PENETRATION INTENSITY?

I. NATIONAL MAGAZINES vs. LOCAL MEDIA

FOR THE PICTURES COVERED, NATIONAL MAGAZINES PRODUCED MUCH MORE ECONOMICAL RESULTS THAN LOCAL MEDIA FOR PENETRATION UP TO ABOUT 40 POINTS.

NATIONAL vs. LOCAL MEDIA IN COST PER
POINT OF PENETRATION

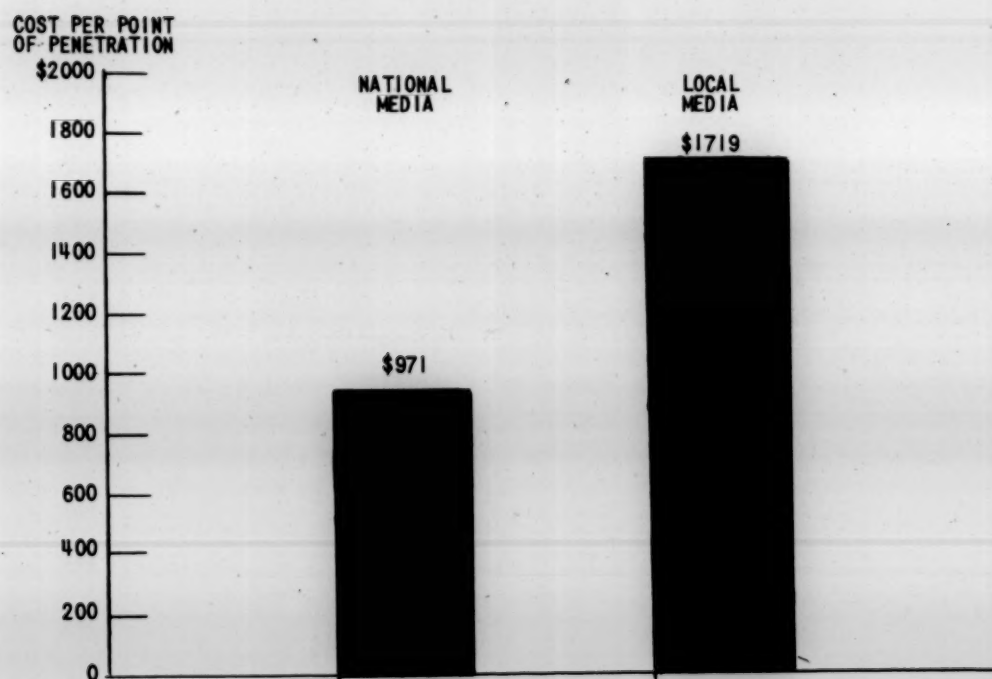
This finding is particularly significant since magazines were the only medium used for national advertising (prior to start of the N.Y. local campaign) in the case of these pictures. In other words, magazine advertising proved more efficient in producing penetration than local media.

¹Based on expenditures and points gained in NYC prior to local campaign.

²Based on NYC campaigns where only local media used.

³Based on estimate that New York City accounts for about 5 per cent on the average of the total advertising charges in national media.

NATIONAL vs. LOCAL MEDIA IN COST PER
POINT OF PENETRATION INTENSITY INDEX



Magazine advertising proved more efficient in producing penetration intensity than local media.

These conclusions need to be qualified somewhat. Only two pictures of those studied reached a penetration of 40 on the strength of national campaigns only, that is, before the start of their New York campaigns. From previous experience it is known that for most pictures the upper limit of penetration to be attained by national campaigns alone is about 40, and very few have ever reached that figure. Therefore, the advantage of magazine advertising is for penetration below that level. Beyond that point local media are required to do the job.

One might argue that pictures with national ad campaigns are likely to have more extensive publicity campaigns, and therefore, the economies could be traced to publicity. To check this point, an analysis has been made of the publicity record for these pictures. We find little evidence of extensive publicity prior to local campaigns in the case of most of the pictures in this comparison. In fact, most of the publicity recorded occurred *after* the local campaign started. Thus more publicity accompanied the local campaigns than the national.

IN GENERAL, THEN, THE HIGHER THE PENETRATION OF A PICTURE OBTAINED THROUGH THE USE OF NATIONAL MEDIA, THE LOWER WILL BE THE TOTAL EXPENDITURE NECESSARY FOR A GIVEN LEVEL OF NEW YORK CITY PENETRATION.

To illustrate, on the following page are compared the estimated average costs of five campaigns which differ from each other only in the proportions of the advertising expenditure allocated to national media. The goal is 60 points of penetration.

ESTIMATED COSTS OF FIVE CAMPAIGNS USING
GRADUATED AMOUNTS OF NATIONAL
MAGAZINE ADVERTISING

CAMPAIGN A	Sixty points by local media	\$49,500
CAMPAIGN B	Ten points by national magazines; 50 points by local media	46,160
CAMPAIGN C	Twenty points by national magazines; 40 points by local media	42,120
CAMPAIGN D	Thirty points by national magazines; 30 points by local media	37,080
CAMPAIGN E	Forty points by national magazines; 20 points by local media	30,940

Similarly the greater the proportion of intense penetration obtained by a picture through the use of national media, the cheaper the cost per point of all intense penetration obtained by that picture.

This marked difference in cost between penetration obtained through the use of national media and penetration obtained through the use of local media indicated that some of the unexplained variance between pictures in penetration (42%) and penetration intensity (37%) could undoubtedly be accounted for by this factor. Further analysis yielded the following results: Taking into account the division of the total advertising expenditure between the amount spent on local media and the amount spent on national media reduces the unexplained variance to 38 per cent in the case of penetration and 33 per cent in the case of penetration intensity. In other words, 62 per cent of the differences between pictures in the amounts of penetration attained can be accounted for by these two factors: 1. The total advertising expenditure; 2. The amount expended on advertising in national media. While these two factors are mainly responsible for the amount of penetration obtained, there still remains 38 per cent of variance in penetration to be explained by other factors.

The next section is concerned with an analysis of local media used.

2. LOCAL MEDIA

Until greater use is made of media other than newspapers no really accurate appraisal can be made as to the relative cost efficiency of the various local media.* Newspaper advertising was such a predominant proportion of the total local expenditure* that, to show up strongly to advantage, another medium would have to have extremely marked superiority.

On the basis of the evidence at hand, however, newspapers show to better advantage than other local media. For example, those campaigns which were above average in cost efficiency had a higher proportion of the budget expended on newspaper advertising than was true in those campaigns which were below average in cost efficiency (see tables on next two pages).

Also, local campaigns consisting entirely of newspapers produced penetration and penetration intensity more cheaply than campaigns with greater than average media diversification. See next chapter.

*Nearly 90 per cent of the local advertising expenditure during the period covered was devoted to newspaper advertising and only eight of the 75 campaigns covered had less than 75 per cent of the expenditure devoted to newspapers.

COMPARISON OF MEDIA USED FOR LOCAL
CAMPAIGNS DIFFERING IN EFFICIENCY
OF PENETRATION PRODUCTION

The average cost per point of penetration was computed for various levels of penetration. Then for each picture was computed the theoretical cost of its penetration with average efficiency and the deviation of its cost from the average. With this as a gauge, we divided the pictures into two groups, those with above average cost efficiency and those with below average cost efficiency. Note that the more efficient campaigns had a higher percentage of newspaper advertising.

	NEWS- PAPERS %	RADIO %	OUT- DOOR %	TRANSPOR- TATION %	TOTAL %
Pictures with Above Average Ad Cost Efficiency	93	5	1	1	100
Pictures with Below Average Ad Cost Efficiency	88	10	1	1	100

COMPARISON OF MEDIA USED FOR LOCAL
CAMPAIGNS DIFFERING IN EFFICIENCY OF
INTENSE PENETRATION PRODUCTION

	NEWS- PAPERS %	RADIO %	OUT- DOOR %	TRANSPOR- TATION %	TOTAL %
Pictures with Above Average Ad Cost Efficiency	92	6	1	1	100
Pictures with Below Average Ad Cost Efficiency	90	9	*	1	100

In the case of penetration intensity it was found that no close relationship existed between the level of penetration intensity achieved and the cost per point of that penetration intensity.

Thus, the pictures were divided into two groups based merely on cost per point of penetration intensity.

Pictures with above average cost efficiency were those with a cost per point of penetration intensity under \$1900 and those with below average cost efficiency were those with a cost per point over \$1900.^x

Again the comparison favors newspapers although in this case the difference is so slight as to have no real significance.

* Less than one per cent.

In the following table the data is arranged in a different way, which perhaps brings out more clearly that in general the higher the proportion of the local advertising budget spent in newspapers, the greater the cost efficiency of the campaign:

PENETRATION

PROPORTION OF LOCAL ADVERTISING BUDGET ALLOCATED TO NEWSPAPERS	NUMBER OF CAMPAIGNS	COST PER POINT*
Over 95	30	\$ 572
85 - 95	22	736
Under 85	23	1075

INDEX OF PENETRATION INTENSITY

PROPORTION OF ADVER- TISING BUDGET ALLOCATED TO NEWSPAPERS	NUMBER OF CAMPAIGNS	COST PER POINT*
Over 95	30	\$1772
85 - 95	22	2113
Under 85	23	2593

Caution is required in interpreting these findings, however, because it is very difficult to remove the influence of diversification in the media cost analysis. This is covered in the next chapter.

* Of penetration produced by the local campaign.

CHAPTER VIII

WHICH IS MORE EFFICIENT IN GETTING PENE-
TRATION, TO CONCENTRATE THE ADVERTISING
EXPENDITURE IN ONE MEDIUM OR TO SPREAD
IT OUT OVER SEVERAL MEDIA?

In Chapter I it was shown that for penetration under 40, magazine advertising was the most efficient - that is, produced penetration at the lowest cost per point. For penetration above this point, local media is required, as it is also, of course, for theater announcement advertisements.

THE MOST EFFECTIVE *MINIMUM* NUMBER OF
MEDIA, THEREFORE, WOULD BE *TWO MEDIA*
OF WHICH MAGAZINES WOULD BE ONE.

To determine the effect of media diversification in the *local* campaign an Index of Diversification for each picture was computed such that a campaign using one medium would have an Index of 100, a campaign which was divided equally between two media would have an Index of 200, and so on. A campaign which was divided between two media in a 9 to 1 ratio, for example, would have an Index a little larger than 100. Campaigns were then divided into three groups the first of which consisted of those campaigns which were made up entirely of newspaper advertising; the second included all other campaigns of below average diversification; the third contained the most diversified campaigns. These three groups of campaigns were compared as to the cost efficiency with which they produced penetration. The results appear on the next page.

COST PER POINT
OF PENETRATION¹

100% Newspaper campaigns	\$534
Other Campaigns with Below Average Diversification	673
Campaigns with Above Average Diversification	800

COST PER POINT
OF INTENSITY INDEX

100% Newspaper campaigns	\$1800
Other Campaigns with Below Average Diversification	2050
Campaigns with Above Average Diversification	2390

Again the findings should be interpreted with caution.

What diversification of local media there was in the campaigns covered was of a limited nature. The average Index of Diversification was 128 indicating the typical campaign used the equivalent of only 1.28 media². The most diversified campaign had an Index of only 248, the equivalent of 2.48 media². Such lack of diversification makes it difficult to draw any

¹ Produced by the local campaign.

² The fractional number of media can be explained as follows: A campaign devoted to newspapers entirely would be considered a one medium campaign. A campaign equally divided between newspapers and radio would be considered a two media campaign. A campaign composed of 90 per cent newspapers and 10 per cent radio would be considered as neither a one medium or two media campaign but somewhere in between and nearer the one medium campaign. Actually, it is 20% of the distance between one medium and two media campaigns so that it could be regarded for the purposes of this analysis as a campaign of 1.20 media. Another example is a campaign in which three media were used in these proportions: medium one, 80%; medium two, 10%; medium three, 10%. Such a campaign would be considered as made up of 1.60 media. Only if all three media had been used in the same proportions could it be regarded as a full three media campaign.

clear-cut conclusions as to its value. Also, the preponderance of newspaper advertising obscures the picture. The extremely high correlation found between the proportion of the budget spent on newspaper advertising and the degree of diversification (.95) makes it difficult to separate the influence of the two on the advertising cost efficiency of the campaigns. It seems logical to believe that with the high readership of newspapers among movie-goers in New York City (over 80 per cent seeing at least one newspaper on any given day) that newspapers would be very likely to produce penetration at a lower cost per point than radio, outdoor, or transportation advertising. Furthermore, of all the strictly local media only the newspaper ad is conveniently available when the movie-goer wants it. The fact that it can be consulted when the movie-goer is interested gives the newspaper ad a decided advantage over the other local media, which are of a spot nature and so have less relative chance of penetrating the movie-goer. It is believed a reasonable tentative conclusion to be drawn from the findings, therefore, that newspapers do produce penetration and intense penetration more efficiently than other local media and that media diversification will not produce as many points of penetration or penetration intensity per dollar as will newspapers alone.

CHAPTER IX

WHICH IS MORE EFFICIENT IN GETTING PENETRATION,
A LONG ADVERTISING AND PUBLICITY CAMPAIGN OR A
CONCENTRATED SHORT CAMPAIGN?

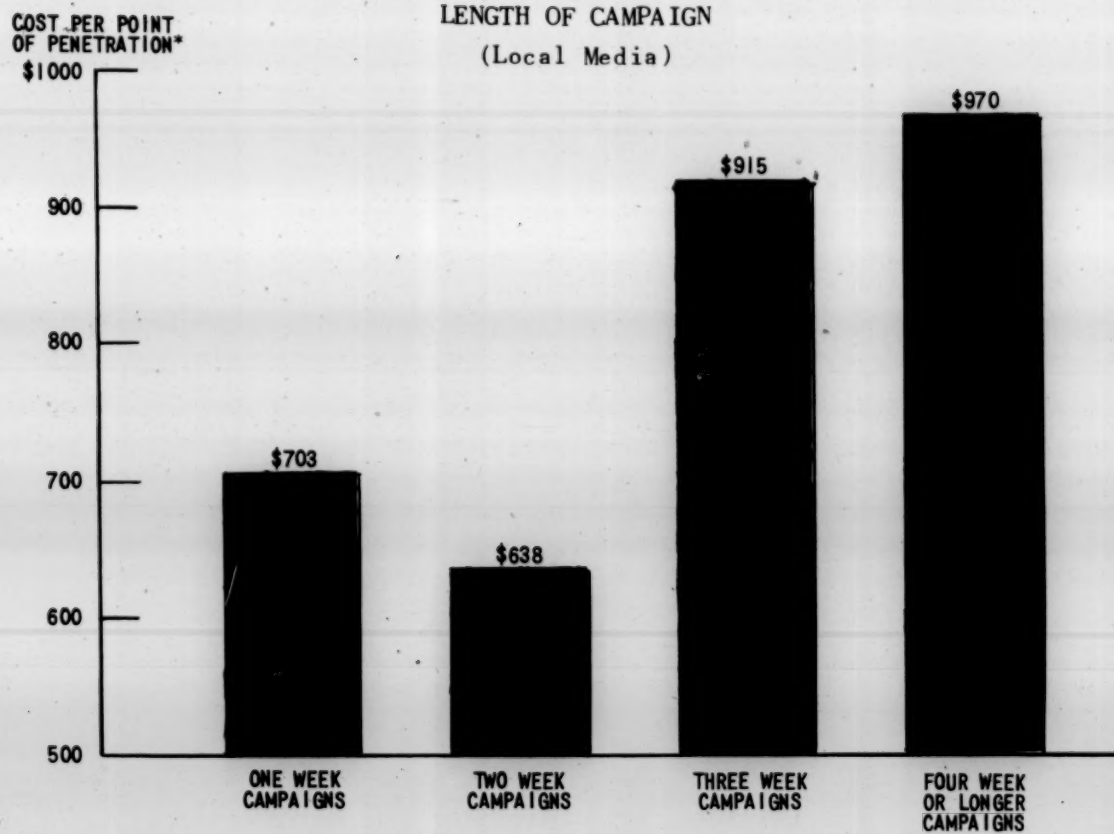
SINCE IT HAS BEEN SHOWN LOCAL MEDIA WERE NOT AS EFFICIENT AS NATIONAL MEDIA IN GETTING PENE- TRATION UP TO ABOUT 40, A CAMPAIGN AT LEAST LONG ENOUGH TO PERMIT ADVERTISING IN NATIONAL MEDIA TO HAVE ITS EFFECT WOULD SEEM MOST DE- SIRABLE. THE LAST NATIONAL ADVERTISEMENT SHOULD APPEAR NO LATER THAN SIX WEEKS PRIOR TO OPENING, IF ITS FULL EFFECT IS TO BE FELT AT THE TIME OF THE PICTURE'S NEW YORK RELEASE.

Running ads in both national and local media concur- rently might be an alternative for gaining the benefits of a national campaign and at the same time using a short term campaign. No evidence is yet available on the point because of the small number of such campaigns among those studied.

Answering the question as it relates to *local media only*, all pictures were classified as to the number of weeks of local advertising used up to the Saturday after opening. Four groups were selected: I. Pictures with one week or less of local advertising. II. Pictures with two weeks of local advertising; III. Pictures with three weeks of local advertising; and IV. Pictures with four weeks or more of local advertising.

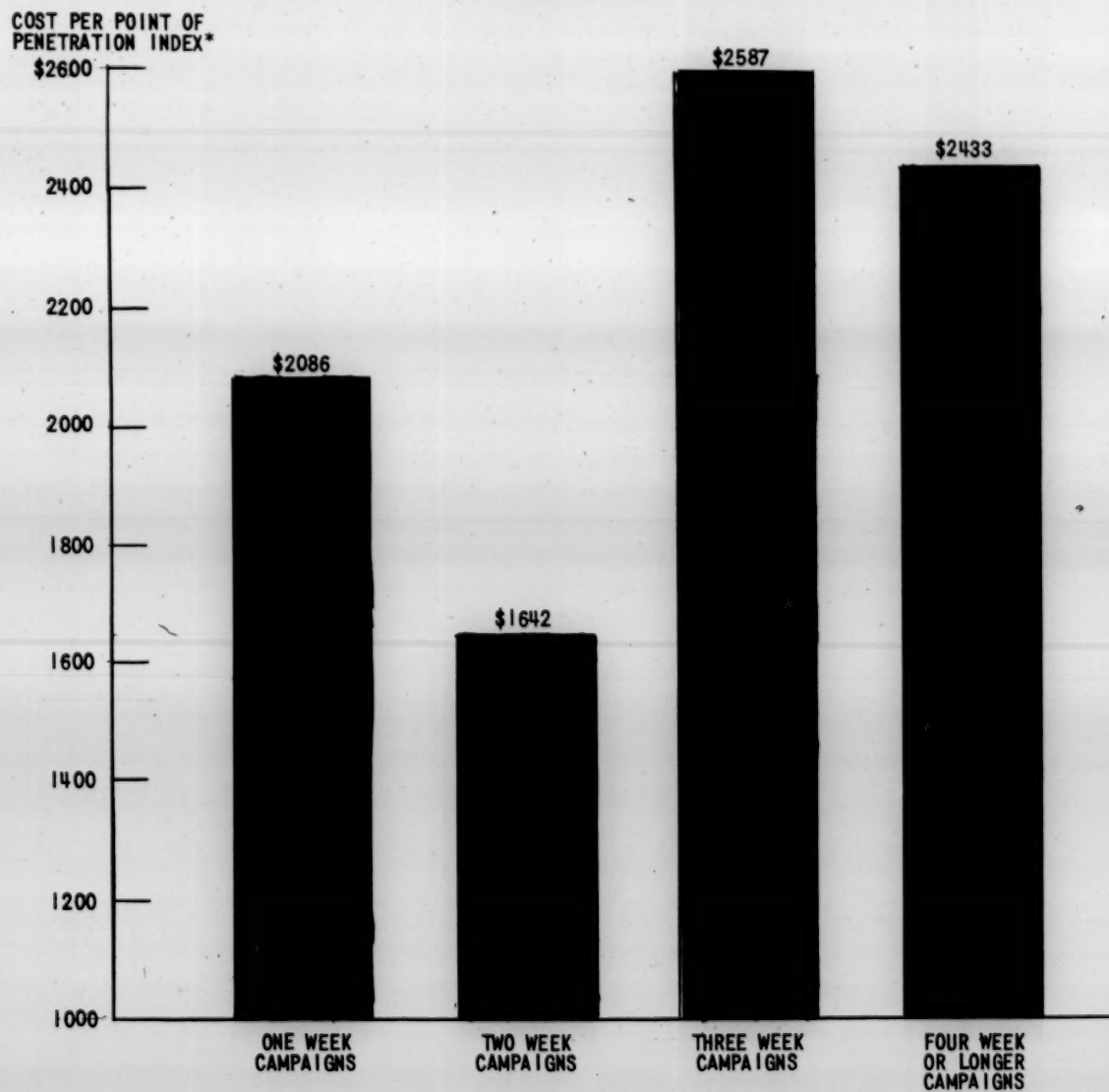
For each group the average cost per point of added penetration was computed. "Added penetration" is the term used in this report for penetration increase between the start of the local campaign and the Saturday after opening.

PENETRATION
AND
LENGTH OF CAMPAIGN
(Local Media)



* Produced by the local campaign. Equated for differences between groups in level of penetration and the penetration at which the local campaign started. This was necessary because cost per point of penetration increases with penetration.

INDEX OF PENETRATION INTENSITY
AND
LENGTH OF CAMPAIGN
(Local Media)



* Produced by the local campaign.

We have mentioned the belief that marquee value may influence cost of getting penetration. Therefore, to see if this factor might account for the cost differences noted, these four groups were compared as to average cast marquee value with the following results:

LENGTH OF LOCAL CAMPAIGN	AVERAGE CAST MARQUEE VALUE	COST PER POINT OF PENETRATION*
One Week	50	\$703
Two Week	32	638
Three Week	39	915
Four Week or Longer	35	970

Only one group, pictures with the shortest campaigns, had a marquee value significantly different from the others, and it was higher, which might have lowered the cost in this group. If so, it would make the cost difference between one and two week campaigns greater if marquee value could be equated. What evidence we have, however, suggests that the influence on penetration of marquee value is small except for possibly the most extreme cases.

* Produced by the local campaign.

A possible explanation of the higher costs per point for campaigns more than two weeks in length: Pictures with longer campaigns are pictures with high advertising budgets, and since it is known that for prestige and other reasons some pictures are ballyhooed beyond the needs of the local New York situation, pictures with high advertising budgets as a group may have more spent on them for advertising than is required. If so, much of the difference between the four groups might be explained on that ground rather than the length of campaign. To check this possibility the pictures were divided into cost groups as follows: I. Pictures with a total advertising expenditure of \$30,000 or more; II. Pictures with a total ad expenditure between \$20,000 and \$30,000; III. Pictures with a total ad expenditure between \$15,000 and \$20,000; IV. Pictures with a total ad expenditure between \$7,000 and \$15,000, and V. Pictures with a total ad expenditure of less than \$7,000.

Pictures in each group were divided into two classes: One, those with campaigns of better than average efficiency in getting penetration, and two, those with campaigns of below average efficiency. Then, for each class was computed the average number of weeks in the local campaign. Results follow on next page.

	LOCAL CAMPAIGN ADVERTISING EXPENDITURE	EFFICIENCY OF LOCAL AD CAMPAIGN IN GETTING PENETRATION	AVERAGE LENGTH OF LOCAL CAMPAIGN
GROUP 1	\$30,000 or more	Above average Below average	2.9 weeks 3.7 weeks
GROUP 2	20,000-29,999	Above average Below average	1.9 weeks 2.7 weeks
GROUP 3	15,000-19,999	Above average Below average	1.9 weeks 1.0 weeks
GROUP 4	7,000-14,999	Above average Below average	1.2 weeks 1.4 weeks
GROUP 5	Under 7,000	Above average Below average	1.3 weeks 1.0 weeks

It is seen that, on the average, pictures with high advertising budgets had the longest campaigns. Therefore, if overspending occurs in the case of such pictures it would distort the findings shown on pages 69 and 70.

HOWEVER, THE GENERAL TENDENCY OF THE
SHORTER LOCAL CAMPAIGNS, DOWN TO BUT NOT
LESS THAN TWO WEEKS IN LENGTH, TO BE MORE
EFFICIENT IN GETTING PENETRATION IS BORNE
OUT CLEARLY.

In the group with the largest ad budgets the more efficient local campaign averaged a little under three weeks in length as compared to an average of between three and one-half and four weeks for the less efficient campaigns. Only three of the pictures in Group I had campaigns of less than three weeks length and, therefore, there is no check possible on the relative effectiveness of two weeks or one week campaigns at this level of expenditure.

In Group 2, pictures with advertising expenditures ranging from \$20,000 to \$30,000, the same tendency for the longer campaigns to be less efficient appears. The more efficient local campaigns averaged a trifle over two weeks in length; the less efficient campaigns averaged between two and a half and three weeks in length.

Note, however, that in Group 3, the above average campaigns are close to two weeks in length while the below average campaigns are shorter averaging one week in length.

This bears out the findings when pictures were grouped by length of campaign that the two week campaigns are superior to both longer and shorter periods. In Group 2, the two week campaigns were more efficient than the longer campaigns; in Group 3 the two week campaigns were more efficient than the shorter campaigns.

CHAPTER X

PENETRATION AND PENETRATION

INTENSITY OBTAINED AFTER A

PICTURE'S OPENING

Emphasis has always been placed on attaining a high level of penetration by the time a picture goes into release. Correlations of penetration with box office have shown that a substantial part of a picture's gross can be explained by its penetration at the time of opening.

This leaves yet to be explained:

- (1) The importance to the box office of penetration obtained after opening, and
- (2) The relationship between advertising expenditure after opening and penetration.

With the available data nothing conclusive can be stated about the box office importance of penetration obtained after opening. The study was limited to a six months period which did not provide coverage of enough pictures to permit significant correlation results. Correlations could be based only on data for pictures:

1. That have played at least three* weeks.
2. That have played at theatres without stage shows or with non-variable stage shows as in the case of Radio City Music Hall, so that the box office index would be a reflection of the picture's drawing power rather than a combination of that of the picture and the stage show.
3. For which information is available as to the cost of advertising for the first three weeks and the top penetration achieved during period of play-off.

Only 20 pictures met these conditions, and hence correlations based on this data could not be conclusive. For these 20 pictures added penetration and depth failed to add to the multiple correlation coefficient obtained in correlating penetration and depth as of Saturday after opening with box office.

It has been found, however, that the cost of penetration and penetration depth obtained after opening is so great that it raises a serious question as to whether it could possibly pay off at the box office in most instances, even if it bore as close a relation to box office as penetration and penetration depth prior to opening.

* Our box office indices are based on an average of the indices for the first three weeks of a run. In order to equate the length of run as a factor in the cost of advertising, the cost was based only on the first three weeks of a picture's run and only those which ran a minimum of three weeks were included.

The average cost per point of penetration added during a picture's first run was \$2,240 which is roughly four times the cost of penetration obtained up to Saturday after opening.

The average cost per point of depth added during a picture's first-run was \$5,650, nearly four times the cost per point of depth obtained prior to opening.

This is far greater than could be accounted for by the higher level of penetration at which it is bought, but up to now we have found nothing to explain it. Further studies will have to be made for that purpose. We shall welcome any suggestions as to possible lines of investigation.

PENETRATION ADDED DURING FIRST-RUN
PLAY-OFF AND ADVERTISING EXPENDITURE

There is relatively little relationship between cost of advertising and penetration added during the first-run play-off. But there is considerable relationship between cost and penetration depth during this period.

In the case of the 56 pictures for which data was available, only 20 per cent of the variation in penetration added during the play-off could be explained by the amount of money spent on advertising during this period.

On the other hand, 59 per cent of the variation in penetration depth during this period can be explained by the amount of advertising dollars spent.

Dividing 56* pictures for which total cost and top penetration figures are available into three equal groups on the basis of cost of advertising during the first-run engagement, the following relationships were found between cost of added penetration and added penetration depth.

NUMBER OF PICTURES	COST OF ADVERTISING DURING ENGAGEMENT	ADDED PENETRATION DURING ENGAGEMENT	ADDED PENETRATION DEPTH DURING ENGAGEMENT
19	\$ 900 - 10,000	4	1
19	10,000 - 20,000	10	3
18	20,000 - 87,000	10	9

* SONG OF THE THIN MAN has been excluded from this table as well as from all other penetration analysis because of the confusion with past THIN MAN pictures inherent in this title.

CHAPTER XI

WHAT IS THE PENETRATION OF MOTION PICTURE REVIEWS IN NEW YORK CITY AND WHAT IS THE EFFECT OF REVIEWS ON THE BOX OFFICE?

REVIEW RATINGS AND BOX OFFICE

It has been generally accepted that reviews play a relatively small part in the success of a picture at the box office, although there has been heretofore no systematic study of this relationship.

Surveys did indicate the fact that the proportion of movie-goers reading reviews in New York was greater than for the nation at large.

The market study showed, however, that *on the average* even in New York only seven per cent of movie-goers read a review of a movie.

This seven per cent, of course, does not comprise the full extent of the influence of these reviews as a secondary effect results from word of mouth stemming from them.

As a first step in the analysis of the effect of review ratings on box office in New York, ARI examined the relationship between review ratings and penetration of reviews. It was found that the outstandingly favorable reviews were read by many more movie-goers than were all other reviews.

Aside from this group of pictures with very favorable reviews there appears to be no relationship between the quality of the review and the penetration of the reviews.

This is shown by dividing all the pictures for which we have review rating and review penetration data into four groups on the basis of their review ratings.¹

QUALITY OF REVIEWS	PENETRATION OF REVIEWS
Very good to excellent	11
Good to very good	5
Fair to good	5
Poor to fair	6 ²

The next step was to correlate the qualitative review ratings with box office in New York. It was found that the relationship was not very close. Furthermore, it was found that what little influence of reviews on box office was registered was confined largely to those pictures with top reviews. In this respect the findings were very similar to the relationship found between review ratings and penetration of reviews. Thus, dividing the pictures on the basis of quality of reviews as above we find the following:

¹ These are the sum of the review ratings in all New York papers plus Life, Look, Time, Newsweek, Cue, and The New Yorker. These ratings are weighted by the New York circulations of these publications.

² This group consists of 15 pictures, two of which had outstandingly high review penetration: *THE OUTLAW* 18, and *MAGIC TOWN* 15. Without these two pictures the review penetration of this group would be 5.

QUALITY OF REVIEWS	AVERAGE BOX OFFICE INDEX
Very good to excellent	106
Good to very good	77
Fair to good	76
Poor to fair	76

The table above shows that on the average there is little difference in box office as between a picture with poor review ratings and one with good review ratings. The higher box office for pictures with very good to excellent reviews cannot be attributed more than partially to the reviews. It was found that pictures with top reviews also had high heard ratings and penetration intensity. The net contribution of review ratings on box office was found to be very slight. When, after correlating heard ratings and penetration intensity with box office, the review ratings were added, there was only a slight increase in the correlation.

POSSIBLE EFFECTS OF
NEGATIVE REVIEWS

MAGIC TOWN and other pictures ARI has observed, however, offer some slight evidence that unfavorable reviews do have a serious negative effect on box office under certain conditions. *MAGIC TOWN*'s particularly disappointing business in New York City may be at least partially attributed to the high penetration of its unfavorable reviews. It will be noted that the penetration of its reviews was more than twice as great as the average for other pictures which received unfavorable reviews. ARI has a tentative theory, as yet unsupported by much data, that when a picture has high penetration and want-to-see, an unusually high review penetration will be obtained. If such reviews are very unfavorable a serious negative effect is likely to result.

PART III

APPENDIX A

STATISTICAL TABLES

APPENDIX TO CHAPTER I

APPENDIX TO CHAPTER I

PENETRATION AND BOX OFFICE*

PICTURE	PENETRATION SATURDAY AFTER OPENING	BOX-OFFICE INDEX
RIFF-RAFF	15	53
RAMROD	18	61
GREEN FOR DANGER	18	75
NORTHWEST OUTPOST	19	60
SOMETHING IN THE WIND	21	54
THE LONG NIGHT	21	61
TROUBLE WITH WOMEN	22	50
THE WEB	22	88
THEY WON'T BELIEVE ME	24	59
FRAMED	25	77
REPEAT PERFORMANCE	28	53
THE OTHER LOVE	30	77
PRIVATE AFFAIRS OF BEL AMI	31	53
NEW ORLEANS	32	93
RIDE THE PINK HORSE	34	101
HONEYMOON	35	78
SLAVE GIRL	36	57
SINGAPORE	36	82
POSSESSED	38	70
GREAT EXPECTATIONS	40	96
THE WOMAN ON THE BEACH	41	67
UNCONQUERED	42	148
BRUTE FORCE	43	151
IT HAPPENED ON FIFTH AVENUE	44	57
IVY	45	72
FUN AND FANCY FREE	45	116
CROSSFIRE	45	122
SONG OF LOVE	49	90
GREEN DOLPHIN STREET	53	147
MAGIC TOWN	55	66
DOWN TO EARTH	58	97
GHOST AND MRS. MUIR	59	116
LIFE WITH FATHER	65	171
BACHELOR AND THE BOBBY-SOXER	72	137

* This table as well as all other tables including box-office are limited to the 34 pictures for which significant box-office indices are available. Excluded are pictures playing with "name" stage shows and in theatres that have not had first-run pictures as a regular policy for any length of time.

INTENSITY INDEX* AND BOX-OFFICE

PICTURE	INTENSITY INDEX SATURDAY AFTER OPENING	BOX-OFFICE INDEX
RIFF-RAFF	4	53
SOMETHING IN THE WIND	4	54
NORTHWEST OUTPOST	4	60
RAMROD	5	61
TROUBLE WITH WOMEN	6	50
THEY WON'T BELIEVE ME	6	59
THE LONG NIGHT	6	61
THE WEB	7	88
FRAMED	8	77
PRIVATE AFFAIRS OF BEL AMI	9	53
SINGAPORE	9	82
REPEAT PERFORMANCE	10	53
SLAVE GIRL	10	57
NEW ORLEANS	10	93
THE OTHER LOVE	11	77
RIDE THE PINK HORSE	11	101
WOMAN ON THE BEACH	12	67
IVY	13	72
HONEYMOON	13	78
POSSESSED	14	70
UNCONQUERED	16	148
WELCOME STRANGER	17	75
SONG OF LOVE	17	90
FUN AND FANCY FREE	19	116
BRUTE FORCE	21	151
DOWN TO EARTH	22	97
GHOST AND MRS. MUIR	22	116
IT HAPPENED ON FIFTH AVENUE	23	57
MAGIC TOWN	24	66
CROSSFIRE	27	122
GREAT EXPECTATIONS	28	96
BACHELOR AND THE BOBBY-SOXER	30	137
GREEN DOLPHIN STREET	31	147
LIFE WITH FATHER	43	171

* Intensity Index is a combination of penetration and penetration depth where penetration depth is given a weight of four and penetration one. This weighting produced the highest correlation with box-office.

ADVERTISING EXPENDITURE AND BOX OFFICE

PICTURE	ADVERTISING EXPENDITURE UP TO SATURDAY AFTER OPENING	BOX OFFICE INDEX
FRAMED	\$ 3,560	77
NORTHWEST OUTPOST	5,389	60
RIFF-RAFF	6,093	53
TROUBLE WITH WOMEN	6,095	50
RAMROD	8,550	61
THE PRIVATE AFFAIRS OF BEL AMI	8,698	53
THE WOMAN ON THE BEACH	9,196	67
HONEYMOON	11,484	78
SLAVE GIRL	11,748	57
THE WEB	13,335	88
SOMETHING IN THE WIND	13,602	54
POSSESSED	14,951	70
SINGAPORE	16,868	82
THEY WON'T BELIEVE ME	17,365	59
GREEN FOR DANGER	17,403	75
REPEAT PERFORMANCE	17,631	53
THE OTHER LOVE	23,390	77
RIDE THE PINK HORSE	24,720	101
BRUTE FORCE	26,068	151
THE LONG NIGHT	27,961	61
IVY	28,269	72
FUN AND FANCY FREE	28,843	116
NEW ORLEANS	29,909	93
SONG OF LOVE	33,830	90
DOWN TO EARTH	35,240	97
MAGIC TOWN	37,389	66
IT HAPPENED ON FIFTH AVENUE	37,397	57
UNCONQUERED	39,143	148
LIFE WITH FATHER	39,994	171
CROSSFIRE	44,770	122
THE BACHELOR AND THE BOBBY-SOXER	47,928	137
GREAT EXPECTATIONS	49,332	96
THE GHOST AND MRS. MUIR	55,978	116
GREEN DOLPHIN STREET	63,172	147

APPENDIX TO CHAPTER II

ADVERTISING EXPENDITURE AND PENETRATION
UP TO SATURDAY AFTER OPENING

PICTURE	ADVERTISING EXPENDITURE UP TO SATURDAY AFTER OPENING	PENETRATION
THE GUILTY	\$ 718	11
MY BROTHER TALKS TO HORSES	772	20
A LADY SURRENDERS	1,487	6
FRAMED	3,560	25
CYNTHIA	5,212	29
THE GUILT OF JANET AMES	5,228	23
NORTHWEST OUTPOST	5,389	19
RIFF-RAFF	6,093	15
THE TROUBLE WITH WOMEN	6,095	22
LOST HONEYMOON	6,520	13
BLACK GOLD	6,623	13
CHEYENNE	7,344	21
THE UNSUSPECTED	7,840	24
DEEP VALLEY	8,254	20
RAMROD	8,550	18
THE PRIVATE AFFAIRS OF BEL AMI	8,698	31
CRY WOLF	8,842	25
THE WOMAN ON THE BEACH	9,196	41
LIVING IN A BIG WAY	9,468	11
DARK PASSAGE	9,606	30
THE UNFAITHFUL	10,576	22
FRIEDA	10,937	19
HONEYMOON	11,484	35
SLAVE GIRL	11,748	36
THE WEB	13,335	22
SOMETHING IN THE WIND	13,602	21
BRASHER DOUBLOON	13,946	27
POSSESSED	14,951	38
DISHONORED LADY	14,993	25
THE SWORDSMAN	15,543	29
THE ROMANCE OF ROSY RIDGE	15,937	34
VARIETY GIRL	16,049	42
THE IMPERFECT LADY	16,692	18
SINGAPORE	16,868	36
DEAR RUTH	17,286	29
DESIRE ME	17,359	37
THEY WON'T BELIEVE ME	17,365	24
GREEN FOR DANGER	17,403	18

ADVERTISING EXPENDITURE AND PENETRATION
UP TO SATURDAY AFTER OPENING (Cont.)

PICTURE	ADVERTISING EXPENDITURE UP TO SATURDAY AFTER OPENING	PENETRATION
LURED	\$17,507	25
REPEAT PERFORMANCE	17,631	28
DESERT FURY	17,659	28
BLACK NARCISSUS	17,932	31
FIESTA	18,768	41
THE FOXES OF HARROW	19,790	52
MOSS ROSE	20,434	37
THE PERILS OF PAULINE	21,380	63
WELCOME STRANGER	21,418	47
HIGH BARBAREE	21,607	46
NIGHTMARE ALLEY	21,672	39
COPACABANA	22,116	44
THE OTHER LOVE	23,390	30
RIDE THE PINK HORSE	24,720	34
I WONDER WHO'S KISSING HER NOW	25,424	38
BRUTE FORCE	26,068	43
THE LONG NIGHT	27,961	21
IVY	28,269	45
FUN AND FANCY FREE	28,843	45
KISS OF DEATH	29,164	29
NEW ORLEANS	29,909	32
THE SECRET LIFE OF WALTER MITTY	31,071	66
MOTHER WORE TIGHTS	31,599	35
SONG OF LOVE	33,830	49
DOWN TO EARTH	35,240	58
MAGIC TOWN	37,389	55
IT HAPPENED ON FIFTH AVENUE	37,397	44
THE OUTLAW	37,436	68
UNCONQUERED	39,143	42
LIFE WITH FATHER	39,994	65
THE MIRACLE ON 34TH STREET	40,737	40
CROSSFIRE	44,770	45
THE BACHELOR AND THE BOBBY-SOXER	47,928	72
THE HUCKSTERS	48,588	78
GREAT EXPECTATIONS	49,332	40
THE GHOST AND MRS. MUIR	55,978	59
GREEN DOLPHIN STREET	63,172	53

ADVERTISING EXPENDITURE AND INTENSITY INDEX
UP TO SATURDAY AFTER OPENING

PICTURE	ADVERTISING EXPENDITURE UP TO SATURDAY AFTER OPENING	INTENSITY INDEX
THE GUILTY	\$ 718	3
MY BROTHER TALKS TO HORSES	772	7
A LADY SURRENDERS	1,487	2
FRAMED	3,560	8
CYNTHIA	5,212	9
THE GUILT OF JANET AMES	5,228	5
NORTHWEST OUTPOST	5,389	4
RIFF-RAFF	6,093	4
TROUBLE WITH WOMEN	6,095	6
LOST HONEYMOON	6,520	4
BLACK GOLD	6,623	3
CHEYENNE	7,344	6
THE UNSUSPECTED	7,840	7
DEEP VALLEY	8,254	5
RAMROD	8,550	5
THE PRIVATE AFFAIRS OF BEL AMI	8,698	9
CRY WOLF	8,842	6
THE WOMAN ON THE BEACH	9,196	12
LIVING IN A BIG WAY	9,468	3
DARK PASSAGE	9,606	8
THE UNFAITHFUL	10,576	6
FRIEDA	10,937	6
HONEYMOON	11,484	13
SLAVE GIRL	11,748	10
THE WEB	13,335	7
SOMETHING IN THE WIND	13,602	4
BRASHER DOUBLOON	13,946	9
POSSESSED	14,951	14
DISHONORED LADY	14,993	8
THE SWORDSMAN	15,543	12
THE ROMANCE OF ROSY RIDGE	15,937	10
VARIETY GIRL	16,049	13
THE IMPERFECT LADY	16,692	7
SINGAPORE	16,868	9
DEAR RUTH	17,286	11
DESIRE ME	17,359	11
THEY WON'T BELIEVE ME	17,365	6
GREEN FOR DANGER	17,403	5

ADVERTISING EXPENDITURE AND INTENSITY INDEX
UP TO SATURDAY AFTER OPENING (Cont.)

PICTURE	ADVERTISING EXPENDITURE UP TO SATURDAY AFTER OPENING	INTENSITY INDEX
LURED	\$17,507	6
REPEAT PERFORMANCE	17,631	10
DESERT FURY	17,659	9
BLACK NARCISSUS	17,932	10
FIESTA	18,768	14
THE FOXES OF HARROW	19,790	21
MOSS ROSE	20,434	14
THE PERILS OF PAULINE	21,380	27
WELCOME STRANGER	21,418	17
HIGH BARBAREE	21,607	15
NIGHTMARE ALLEY	21,672	12
COPACABANA	22,116	15
THE OTHER LOVE	23,390	11
RIDE THE PINK HORSE	24,720	11
I WONDER WHO'S KISSING HER NOW	25,424	12
BRUTE FORCE	26,068	21
THE LONG NIGHT	27,961	6
IVY	28,269	13
FUN AND FANCY FREE	28,843	19
KISS OF DEATH	29,164	11
NEW ORLEANS	29,909	10
THE SECRET LIFE OF WALTER MITTY	31,071	40
MOTHER WORE TIGHTS	31,599	19
SONG OF LOVE	33,830	17
DOWN TO EARTH	35,240	22
MAGIC TOWN	37,389	24
IT HAPPENED ON FIFTH AVENUE	37,397	23
THE OUTLAW	37,436	44
UNCONQUERED	39,143	16
LIFE WITH FATHER	39,994	43
MIRACLE ON 34TH STREET	40,737	21
CROSSFIRE	44,770	27
THE BACHELOR AND THE BOBBY-SOXER	47,928	30
THE HUCKSTERS	48,588	41
GREAT EXPECTATIONS	49,332	28
THE GHOST AND MRS. MUIR	55,978	22
GREEN DOLPHIN STREET	63,172	31

APPENDIX TO CHAPTER III

COST PER POINT OF PENETRATION UP TO
SATURDAY AFTER OPENING

PICTURE	COST PER POINT OF PENETRATION SATURDAY AFTER OPENING	PENETRATION SATURDAY AFTER OPENING	ADVERTISING COST UP TO SATURDAY AFTER OPENING
THE LONG NIGHT	\$1,331	21	\$27,961
GREAT EXPECTATIONS	1,233	40	49,332
GREEN DOLPHIN STREET	1,192	53	63,172
THE MIRACLE ON 34TH STREET	1,018	40	40,737
KISS OF DEATH	1,006	29	29,164
CROSSFIRE	995	45	44,770
GREEN FOR DANGER	967	18	17,403
THE GHOST AND MRS. MUIR	949	59	55,978
NEW ORLEANS	935	32	29,909
UNCONQUERED	932	42	39,143
THE IMPERFECT LADY	927	18	16,692
LIVING IN A BIG WAY	861	11	9,468
IT HAPPENED ON FIFTH AVENUE	850	44	37,397
THE OTHER LOVE	780	30	23,390
RIDE THE PINK HORSE	727	34	24,720
THEY WON'T BELIEVE ME	724	24	17,365
LURED	700	25	17,507
SONG OF LOVE	690	49	33,830
MAGIC TOWN	680	55	37,389
I WONDER WHO'S KISSING HER NOW	669	38	25,424
THE BACHELOR AND THE BOBBY-SOXER	666	72	47,928
DEAR RUTH	665	29	19,286
SOMETHING IN THE WIND	648	21	13,602
FUN AND FANCY FREE	641	45	28,843
DESERT FURY	631	28	17,659
REPEAT PERFORMANCE	630	28	17,631
IVY	628	45	28,269
THE HUCKSTERS	623	78	48,588
LIFE WITH FATHER	615	65	39,994
DOWN TO EARTH	608	58	35,240
BRUTE FORCE	606	43	26,068
THE WEB	606	22	13,335
DISHONORED LADY	600	25	14,993
BLACK NARCISSUS	578	31	17,932
FRIEDA	576	19	10,937

COST PER POINT OF PENETRATION UP TO
SATURDAY AFTER OPENING (Cont.)

PICTURE	COST PER POINT OF PENETRATION SATURDAY AFTER OPENING	PENETRATION SATURDAY AFTER OPENING	ADVERTISING COST UP TO SATURDAY AFTER OPENING
MOTHER WORE TIGHTS	\$ 575	55	\$31,599
NIGHTMARE ALLEY	556	39	21,672
MOSS ROSE	552	37	20,434
THE OUTLAW	551	68	37,436
THE SWORDSMAN	536	29	15,543
BRASHER DOUBLOON	517	27	13,946
BLACK GOLD	509	13	6,623
COPACABANA	503	44	22,116
LOST HONEYMOON	502	13	6,520
THE UNFAITHFUL	481	22	10,576
RAMROD	475	18	8,550
THE SECRET LIFE OF WALTER MITTY	471	66	31,071
HIGH BARBAREE	470	46	21,607
THE ROMANCE OF ROSY RIDGE	469	34	15,937
SINGAPORE	469	36	16,868
DESIRE ME	469	37	17,359
FIESTA	458	41	18,768
WELCOME STRANGER	456	47	21,418
DEEP VALLEY	413	20	8,254
RIFF-RAFF	406	15	6,093
POSSESSED	393	38	14,951
VARIETY GIRL	382	42	16,049
THE FOXES OF HARROW	381	52	19,790
CRY WOLF	354	25	8,842
CHEYENNE	350	21	7,344
THE PERILS OF PAULINE	339	63	21,380
HONEYMOON	328	35	11,484
THE UNSUSPECTED	327	24	7,840
SLAVE GIRL	326	36	11,748
DARK PASSAGE	320	30	9,606
NORTHWEST OUTPOST	284	19	5,389
THE PRIVATE AFFAIRS OF BEL AMI	281	31	8,698
THE TROUBLE WITH WOMEN	277	22	6,095
A LADY SURRENDERS	248	6	1,487
THE GUILT OF JANET AMES	227	23	5,228
THE WOMAN ON THE BEACH	224	41	9,196
CYNTHIA	180	29	5,212
FRAMED	142	25	3,560
THE GUILTY	65	11	718
MY BROTHER TALKS TO HORSES	39	20	772

COST PER POINT OF INTENSITY INDEX
UP TO SATURDAY AFTER OPENING

PICTURE	COST PER POINT OF INTENSITY INDEX UP TO SATURDAY AFTER OPENING	INTENSITY INDEX UP TO SATURDAY AFTER OPENING	ADVERTISING COST UP TO SATURDAY AFTER OPENING
THE LONG NIGHT	\$4,660	6	\$27,961
GREEN FOR DANGER	3,481	5	17,403
SOMETHING IN THE WIND	3,401	4	13,602
LIVING IN A BIG WAY	3,156	3	9,468
NEW ORLEANS	2,991	10	29,909
THEY WON'T BELIEVE ME	2,894	6	17,365
KISS OF DEATH	2,651	11	29,164
THE GHOST AND MRS. MUIR	2,544	22	55,978
LURED	2,501	6	17,507
UNCONQUERED	2,446	16	39,143
THE IMPERFECT LADY	2,385	7	16,692
RIDE THE PINK HORSE	2,249	11	24,720
BLACK GOLD	2,208	3	6,623
IVY	2,175	13	28,269
THE OTHER LOVE	2,126	11	23,390
I WONDER WHO'S KISSING HER NOW	2,119	12	25,424
GREEN DOLPHIN STREET	2,038	31	63,172
SONG OF LOVE	1,990	17	33,830
DESERT FURY	1,962	9	17,659
THE MIRACLE ON 34TH STREET	1,940	21	40,737
THE WEB	1,905	7	13,335
DISHONORED LADY	1,874	8	14,993
SINGAPORE	1,874	9	16,868
FRIEDA	1,823	6	10,937
NIGHTMARE ALLEY	1,806	12	21,672
BLACK NARCISSUS	1,793	10	17,932
THE UNFAITHFUL	1,763	6	10,576
REPEAT PERFORMANCE	1,763	10	17,631
GREAT EXPECTATIONS	1,762	28	49,332
DEAR RUTH	1,753	11	19,286
RAMROD	1,710	5	8,550
MOTHER WORE TIGHTS	1,663	19	31,599
CROSSFIRE	1,658	27	44,770
DEEP VALLEY	1,651	5	8,254
LOST HONEYMOON	1,630	4	6,520
IT HAPPENED ON FIFTH AVENUE	1,626	23	37,397
DOWN TO EARTH	1,602	22	35,240
THE BACHELOR AND THE BOBBY-SOXER	1,598	30	47,928
THE ROMANCE OF ROSY RIDGE	1,594	10	15,937

COST PER POINT OF INTENSITY INDEX UP
TO SATURDAY AFTER OPENING (Cont.)

PICTURE	COST PER POINT OF INTENSITY INDEX UP TO SATURDAY AFTER OPENING	INTENSITY INDEX UP TO SATURDAY AFTER OPENING	ADVERTISING COST UP TO SATURDAY AFTER OPENING
DESIRE ME	\$1,578	11	\$17,359
MAGIC TOWN	1,558	24	37,389
BRASHER DOUBLOON	1,550	9	13,946
RIFF-RAFF	1,523	4	6,093
FUN AND FANCY FREE	1,518	19	28,843
CRY WOLF	1,474	6	8,842
COPACABANA	1,474	15	22,116
MOSS ROSE	1,460	14	20,434
HIGH BARBAREE	1,440	15	21,607
NORTHWEST OUTPOST	1,347	4	5,389
FIESTA	1,341	14	18,768
THE SWORDSMAN	1,295	12	15,543
WELCOME STRANGER	1,260	17	21,418
BRUTE FORCE	1,241	21	26,068
VARIETY GIRL	1,235	13	16,049
CHEYENNE	1,224	6	7,344
DARK PASSAGE	1,201	8	9,606
THE HUCKSTERS	1,185	41	48,588
SLAVE GIRL	1,175	10	11,748
THE UNSUSPECTED	1,120	7	7,840
POSSESSED	1,068	14	14,951
THE GUILT OF JANET AMES	1,046	5	5,228
THE TROUBLE WITH WOMEN	1,016	6	6,095
THE PRIVATE AFFAIRS OF BEL AMI	966	9	8,698
THE FOXES OF HARROW	942	21	19,790
LIFE WITH FATHER	930	43	39,994
HONEYMOON	883	13	11,484
THE OUTLAW	851	44	37,436
THE PERILS OF PAULINE	792	27	21,380
THE SECRET LIFE OF WALTER MITTY	777	40	31,071
THE WOMAN ON THE BEACH	766	12	9,196
A LADY SURRENDERS	744	2	1,487
CYNTHIA	579	9	5,212
FRAMED	445	8	3,560
THE GUILTY	239	3	718
MY BROTHER TALKS TO HORSES	110	7	772

COST PER POINT OF PENETRATION
ADDED BY LOCAL CAMPAIGN UP
TO SATURDAY AFTER OPENING

PICTURE	COST PER POINT OF ADDED PENETRATION UP TO SATURDAY AFTER OPENING	PENETRATION ADDED BY LOCAL CAMPAIGN UP TO SATURDAY AFTER OPENING	COST OF LOCAL CAMPAIGN UP TO SATURDAY AFTER OPENING
THE LONG NIGHT	\$3,331	7	\$23,315
GREEN DOLPHIN STREET	1,541	41	63,172
GREAT EXPECTATIONS	1,438	34	48,892
LURED	1,416	10	14,164
THE BACHELOR AND THE BOBBY-SOXER	1,395	32	44,653
THE IMPERFECT LADY	1,330	11	14,632
DESERT FURY	1,248	12	14,981
DEAR RUTH	1,205	16	19,286
CROSSFIRE	1,189	37	44,003
KISS OF DEATH	1,167	25	29,164
DISHONORED LADY	1,149	12	13,784
THE GHOST AND MRS. MUIR	1,118	49	54,791
THE MIRACLE ON 34TH STREET	1,101	37	40,737
UNCONQUERED	1,064	36	38,314
THE HUCKSTERS	1,012	48	48,588
DOWN TO EARTH	1,011	32	32,341
HIGH BARBAREE	1,006	19	19,123
LIFE WITH FATHER	1,000	40	39,994
I WONDER WHO'S KISSING HER NOW	991	25	24,784
THE SECRET LIFE OF WALTER MITTY	991	30	29,743
MAGIC TOWN	972	23	22,365
LIVING IN A BIG WAY	971	7	6,796
GREEN FOR DANGER	967	18	17,403
IT HAPPENED ON FIFTH AVENUE	938	34	31,886
NEW ORLEANS	935	32	29,909
THE OTHER LOVE	900	26	23,390
WELCOME STRANGER	896	18	16,130
LOST HONEYMOON	889	6	5,333
THE OUTLAW	845	25	21,133
RIDE THE PINK HORSE	824	30	24,720
MOTHER WORE TIGHTS	807	39	31,457
SONG OF LOVE	780	38	29,648
NIGHTMARE ALLEY	774	28	21,672
SOMETHING IN THE WIND	756	18	13,602
COPACABANA	737	30	22,116
FUN AND FANCY FREE	734	28	20,549
SINGAPORE	733	23	16,868

COST PER POINT OF PENETRATION
ADDED BY LOCAL CAMPAIGN UP
TO SATURDAY AFTER OPENING (Cont.)

PICTURE	COST PER POINT OF ADDED PENETRATION UP TO SATURDAY AFTER OPENING	PENETRATION ADDED BY LOCAL CAMPAIGN UP TO SATURDAY AFTER OPENING	COST OF LOCAL CAMPAIGN UP TO SATURDAY AFTER OPENING
FIESTA	\$ 717	26	\$18,638
MOSS ROSE	713	27	19,246
BRASHER DOUBLOOM	692	20	13,833
THEY WON'T BELIEVE ME	687	18	12,357
IVY	679	33	22,399
BRUTE FORCE	668	39	26,068
BLACK GOLD	662	10	6,623
REPEAT PERFORMANCE	647	27	17,480
THE FOXES OF HARROW	645	30	19,345
THE WEB	635	21	13,335
THE SWORDSMAN	622	25	15,543
THE PERILS OF PAULINE	618	24	14,835
RAMROD	611	14	8,550
THE ROMANCE OF ROSY RIDGE	586	26	15,240
BLACK NARCISSUS	578	31	17,932
FRIEDA	576	19	10,937
CHEYENNE	565	13	7,344
HONEYMOON	555	16	8,873
NORTHWEST OUTPOST	541	8	4,331
SLAVE GIRL	534	22	11,748
DESIRE ME	526	33	17,359
RIFF-RAFF	521	9	4,686
THE UNSUSPECTED	490	16	7,840
DEEP VALLEY	486	17	8,254
THE UNFAITHFUL	481	22	10,576
POSSESSED	440	34	14,951
VARIETY GIRL	380	41	15,590
DARK PASSAGE	369	26	9,606
CRY WOLF	368	24	8,842
THE TROUBLE WITH WOMEN	359	17	6,095
THE WOMAN ON THE BEACH	310	22	6,823
THE PRIVATE AFFAIRS OF BEL AMI	294	18	5,295
A LADY SURRENDERS	248	6	1,487
CYNTHIA	203	25	5,066
THE GUILT OF JANET AMES	163	15	2,447
FRAMED	140	17	2,373
THE GUILTY	65	11	718
MY BROTHER TALKS TO HORSES	39	20	772

COST PER POINT OF INTENSITY INDEX
ADDED BY LOCAL CAMPAIGN UP
TO SATURDAY AFTER OPENING

PICTURE	COST PER POINT OF ADDED INTENSITY INDEX UP TO SATURDAY AFTER OPENING	INTENSITY INDEX ADDED BY LOCAL CAMPAIGN UP TO SATURDAY AFTER OPENING	COST OF LOCAL CAMPAIGN UP TO SATURDAY AFTER OPENING
THE LONG NIGHT	\$7,772	3	\$23,315
KISS OF DEATH	5,833	5	29,164
LURED	4,721	3	14,164
SOMETHING IN THE WIND	4,534	3	13,602
DESERT FURY	3,745	4	14,981
GREEN FOR DANGER	3,481	5	17,403
DISHONORED LADY	3,446	4	13,784
LIVING IN A BIG WAY	3,398	2	6,796
SINGAPORE	3,374	5	16,868
BLACK GOLD	3,312	2	6,623
THEY WON'T BELIEVE ME	3,089	4	12,357
NEW ORLEANS	2,991	10	29,909
THE IMPERFECT LADY	2,926	5	14,632
THE GHOST AND MRS. MUIR	2,884	19	54,791
DEAR RUTH	2,755	7	19,286
I WONDER WHO'S KISSING HER NOW	2,754	9	24,784
LOST HONEYMOON	2,667	2	5,333
THE BACHELOR AND THE BOBBY-SOXER	2,627	17	44,653
UNCONQUERED	2,554	15	38,314
GREEN DOLPHIN STREET	2,527	25	63,172
RIDE THE PINK HORSE	2,472	10	24,720
HIGH BARBAREE	2,390	8	19,123
THE OTHER LOVE	2,339	10	23,390
DOWN TO EARTH	2,310	14	32,341
COPACABANA	2,216	10	22,116
NIGHTMARE ALLEY	2,167	10	21,672
NORTHWEST OUTPOST	2,166	2	4,331
RAMROD	2,138	4	8,550
SONG OF LOVE	2,118	14	29,648
MOTHER WORE TIGHTS	2,097	15	31,457
DEEP VALLEY	2,064	4	8,254
THE MIRACLE ON 34TH STREET	2,037	20	40,737
IVY	2,036	11	22,399
THE UNSUSPECTED	1,960	4	7,840
SLAVE GIRL	1,958	6	11,748
THE WEB	1,905	7	13,335
THE ROMANCE OF ROSY RIDGE	1,905	8	15,240

COST PER POINT OF INTENSITY INDEX
ADDED BY LOCAL CAMPAIGN UP
TO SATURDAY AFTER OPENING (Cont.)

PICTURE	COST PER POINT OF ADDED INTENSITY INDEX UP TO SATURDAY AFTER OPENING	INTENSITY INDEX ADDED BY LOCAL CAMPAIGN UP TO SATURDAY AFTER OPENING	COST OF LOCAL CAMPAIGN UP TO SATURDAY AFTER OPENING
FIESTA	\$1,864	10	\$18,638
CHEYENNE	1,836	4	7,344
FRIEDA	1,823	6	10,937
GREAT EXPECTATIONS	1,811	27	48,892
BLACK NARCISSUS	1,798	10	17,932
WELCOME STRANGER	1,792	9	16,130
THE UNFAITHFUL	1,763	6	10,576
CROSSFIRE	1,760	25	44,003
MOSS ROSE	1,750	11	19,246
REPEAT PERFORMANCE	1,748	10	17,480
DESIRE ME	1,736	10	17,359
THE HUCKSTERS	1,735	28	48,588
BRASHER DOUBLOON	1,729	8	13,833
THE PERILS OF PAULINE	1,648	9	14,835
THE OUTLAW	1,626	13	21,133
MAGIC TOWN	1,598	14	22,365
RIFF-RAFF	1,562	3	4,686
THE SWORDSMAN	1,554	10	15,543
IT HAPPENED ON FIFTH AVENUE	1,518	21	31,886
CRY WOLF	1,474	6	8,842
DARK PASSAGE	1,372	7	9,606
FUN AND FANCY FREE	1,370	15	20,549
BRUTE FORCE	1,303	20	26,068
VARIETY GIRL	1,299	12	15,590
HONEYMOON	1,268	7	8,873
LIFE WITH FATHER	1,250	32	39,994
POSSESSED	1,246	12	14,951
THE TROUBLE WITH WOMEN	1,219	5	6,095
THE SECRET LIFE OF WALTER MITTY	1,062	28	29,743
THE WOMAN ON THE BEACH	975	7	6,823
THE PRIVATE AFFAIRS OF BEL AMI	883	6	5,295
THE GUILT OF JANET AMES	816	3	2,447
A LADY SURRENDERS	744	2	1,487
CYNTHIA	724	7	5,066
FRAMED	396	6	2,373
THE GUILTY	239	3	718
THE FOXES OF HARROW	129	15	19,345
MY BROTHER TALKS TO HORSES	110	7	772

COST PER POINT OF PENETRATION OBTAINED BEFORE
THE START OF LOCAL CAMPAIGN

PICTURE	COST PER POINT OF PENETRATION OBTAINED BEFORE START OF LOCAL CAMPAIGN	PENETRATION OBTAINED BEFORE LOCAL CAMPAIGN	COST OF PENETRATION OBTAINED BEFORE LOCAL CAMPAIGN
THEY WON'T BELIEVE ME	\$ 835	6	\$ 5,008
LIVING IN A BIG WAY	668	4	2,672
IT HAPPENED ON FIFTH AVENUE	551	10	5,511
IVY	489	12	5,870
FUN AND FANCY FREE	488	17	8,294
MAGIC TOWN	470	32	15,024
VARIETY GIRL	459	1	459
SONG OF LOVE	380	11	4,182
THE OUTLAW	379	43	16,303
THE GUILT OF JANET AMES	348	8	2,781
THE LONG NIGHT	332	14	4,646
THE IMPERFECT LADY	294	7	2,060
THE PRIVATE AFFAIRS OF BEL AMI	262	13	3,403
RIFF-RAFF	235	6	1,407
LURED	223	15	3,343
WELCOME STRANGER	182	29	5,288
LOST HONEYMOON	170	7	1,187
DESERT FURY	167	16	2,678
THE PERILS OF PAULINE	165	39	6,445
REPEAT PERFORMANCE	151	1	151
FRAMED	148	8	1,187
UNCONQUERED	138	6	829
HONEYMOON	137	19	2,611
THE WOMAN ON THE BEACH	125	19	2,373
THE GHOST AND MRS. MUIR	119	10	1,187
MOSS ROSE	119	10	1,188
DOWN TO EARTH	112	26	2,899
NORTHWEST OUTPOST	96	11	1,058
CROSSFIRE	96	8	767
DISHONORED LADY	93	13	1,209
HIGH BARBAREE	92	27	2,484
THE ROMANCE OF ROSY RIDGE	87	8	697
THE BACHELOR AND THE BOBBY-SOXER	82	40	3,275
GREAT EXPECTATIONS	73	6	440
I WONDER WHO'S KISSING HER NOW	49	13	640
CYNTHIA	37	4	146
THE SECRET LIFE OF WALTER MITTY	37	36	1,328

COST PER POINT OF PENETRATION OBTAINED BEFORE
THE START OF LOCAL CAMPAIGN (Cont.)

PICTURE	COST PER POINT OF PENETRATION OBTAINED BEFORE START OF LOCAL CAMPAIGN	PENETRATION OBTAINED BEFORE LOCAL CAMPAIGN	COST OF PENETRATION OBTAINED BEFORE LOCAL CAMPAIGN
THE FOXES OF HARROW	\$ 20	22	\$ 445
BRASHER DOUBLOON	16	7	113
FIESTA	9	15	130
MOTHER WORE TIGHTS	9	16	142
BLACK NARCISSUS	0	0	0
FRIEDA	0	0	0
GREEN FOR DANGER	0	0	0
THE GUILTY	0	0	0
A LADY SURRENDERS	0	0	0
MY BROTHER TALKS TO HORSES	0	0	0
NEW ORLEANS	0	0	0
THE UNFAITHFUL	0	0	0
CRY WOLF	0	1	0
THE WEB	0	1	0
BLACK GOLD	0	3	0
DEEP VALLEY	0	3	0
THE MIRACLE ON 34TH STREET	0	3	0
SOMETHING IN THE WIND	0	3	0
BRUTE FORCE	0	4	0
DARK PASSAGE	0	4	0
DESIRE ME	0	4	0
KISS OF DEATH	0	4	0
THE OTHER LOVE	0	4	0
POSSESSED	0	4	0
RAMROD	0	4	0
RIDE THE PINK HORSE	0	4	0
THE SWORDSMAN	0	4	0
THE TROUBLE WITH WOMEN	0	5	0
CHEYENNE	0	8	0
THE UNSUSPECTED	0	8	0
NIGHTMARE ALLEY	0	11	0
GREEN DOLPHIN STREET	0	12	0
DEAR RUTH	0	13	0
SINGAPORE	0	13	0
COPACABANA	0	14	0
SLAVE GIRL	0	14	0
LIFE WITH FATHER	0	25	0
THE HUCKSTERS	0	30	0

COST PER POINT OF INTENSITY INDEX OBTAINED
BEFORE THE START OF LOCAL CAMPAIGN

PICTURE	COST PER POINT OF INTENSITY INDEX OBTAINED BEFORE START OF LOCAL CAMPAIGN	INTENSITY INDEX OBTAINED BEFORE LOCAL CAMPAIGN	COST OF INTENSITY INDEX OBTAINED BEFORE START OF LOCAL CAMPAIGN
IVY	\$2,935	2	\$ 5,870
IT HAPPENED ON FIFTH AVENUE	2,755	2	5,511
LIVING IN A BIG WAY	2,672	1	2,672
THEY WON'T BELIEVE ME	2,504	2	5,008
FUN AND FANCY FREE	2,074	4	8,294
THE LONG NIGHT	1,549	3	4,646
MAGIC TOWN	1,502	10	15,024
RIFF-RAFF	1,407	1	1,407
SONG OF LOVE	1,394	3	4,182
THE GUILT OF JANET AMES	1,191	2	2,781
THE PRIVATE AFFAIRS OF BEL AMI	1,134	3	3,403
LURED	1,114	3	3,343
THE IMPERFECT LADY	1,030	2	2,060
UNCONQUERED	829	1	829
WELCOME STRANGER	661	8	5,288
FRAMED	594	2	1,187
LOST HONEYMOON	593	2	1,187
DESERT FURY	536	5	2,678
NORTHWEST OUTPOST	529	2	1,058
THE OUTLAW	526	31	16,303
THE WOMAN ON THE BEACH	475	5	2,373
VARIETY GIRL	459	1	459
GREAT EXPECTATIONS	440	1	440
HONEYMOON	435	6	2,611
THE GHOST AND MRS. MUIR	396	3	1,187
MOSS ROSE	396	3	1,188
CROSSFIRE	384	2	767
DOWN TO EARTH	362	8	2,899
THE PERILS OF PAULINE	358	18	6,445
HIGH BARBAREE	355	7	2,484
THE ROMANCE OF ROSY RIDGE	349	2	697
DISHONORED LADY	302	4	1,209
THE BACHELOR AND THE BOBBY-SOXER	252	13	3,275
I WONDER WHO'S KISSING HER NOW	213	3	640
BRASHER DOUBLDON	113	1	113
THE SECRET LIFE OF WALTER MITTY	111	12	1,328
THE FOXES OF HARROW	74	6	445

COST PER POINT OF INTENSITY INDEX OBTAINED
BEFORE THE START OF LOCAL CAMPAIGN (Cont.)

PICTURE	COST PER POINT OF INTENSITY INDEX OBTAINED BEFORE START OF LOCAL CAMPAIGN	INTENSITY INDEX OBTAINED BEFORE LOCAL CAMPAIGN	COST OF INTENSITY INDEX OBTAINED BEFORE START OF LOCAL CAMPAIGN
CYNTHIA	\$ 73	2	\$ 146
MOTHER WORE TIGHTS	36	4	142
FIESTA	33	4	130
REPEAT PERFORMANCE	-	0	151
BLACK NARCISSUS	0	0	0
CRY WOLF	0	0	0
FRIEDA	0	0	0
GREEN FOR DANGER	0	0	0
THE GUILTY	0	0	0
A LADY SURRENDERS	0	0	0
MY BROTHER TALKS TO HORSES	0	0	0
NEW ORLEANS	0	0	0
THE UNFAITHFUL	0	0	0
THE WEB	0	0	0
BLACK GOLD	0	1	0
BRUTE FORCE	0	1	0
DARK PASSAGE	0	1	0
DEEP VALLEY	0	1	0
DESIRE ME	0	1	0
THE MIRACLE ON 34TH STREET	0	1	0
THE OTHER LOVE	0	1	0
RAMROD	0	1	0
RIDE THE PINK HORSE	0	1	0
SOMETHING IN THE WIND	0	1	0
THE TROUBLE WITH WOMEN	0	1	0
CHEYENNE	0	2	0
NIGHTMARE ALLEY	0	2	0
POSSESSED	0	2	0
THE SWORDSMAN	0	2	0
THE UNSUSPECTED	0	3	0
DEAR RUTH	0	4	0
SINGAPORE	0	4	0
SLAVE GIRL	0	4	0
COPACABANA	0	5	0
GREEN DOLPHIN STREET	0	6	0
KISS OF DEATH	0	6	0
LIFE WITH FATHER	0	11	0
THE HUCKSTERS	0	13	0

APPENDIX TO CHAPTER IV

COST OF ADDED PENETRATION* AT DIFFERENT STARTING LEVELS

PICTURE	PENETRATION AT START OF LOCAL CAMPAIGN	ADDED PENETRATION UP TO SATURDAY AFTER OPENING	COST PER POINT OF ADDED PENETRATION UP TO SATURDAY AFTER OPENING	AVERAGE ADDED COST AT THIS LEVEL
A LADY SURRENDERS	0	6	\$ 248	\$470
THE GUILTY	0	11	65	550
GREEN FOR DANGER	0	18	967	615
FRIEDA	0	19	576	620
MY BROTHER TALKS TO HORSES	0	20	39	625
BLACK MARCISSUS	0	31	578	680
NEW ORLEANS	0	32	935	685
THE UNFAITHFUL	0	22	481	633
THE WEB	1	21	635	630
CRY WOLF	1	24	368	645
REPEAT PERFORMANCE	1	27	647	660
VARIETY GIRL	1	41	380	740
BLACK GOLD	3	10	662	549
DEEP VALLEY	3	17	486	639
SOMETHING IN THE WIND	3	18	756	643
THE MIRACLE ON 34TH STREET	3	37	1,101	739
LIVING IN A BIG WAY	4	7	971	514
RAMROD	4	14	611	590
CYNTHIA	4	25	203	689
THE SWORDSMAN	4	25	622	689
KISS OF DEATH	4	25	1,167	689
DARK PASSAGE	4	26	369	692
THE OTHER LOVE	4	26	900	692
RIDE THE PINK HORSE	4	30	824	714
DESIRE ME	4	33	526	729
POSSESSED	4	34	440	734
BRUTE FORCE	4	39	668	759
THE TROUBLE WITH WOMEN	5	17	359	659
RIFF-RAFF	6	9	521	604
THEY WON'T BELIEVE ME	6	18	687	673
GREAT EXPECTATIONS	6	34	1,438	753
UNCONQUERED	6	36	1,064	763
LOST HONEYMOON	7	6	889	582
THE IMPERFECT LADY	7	11	1,330	569
BRASHER DOUBLOON	7	20	692	692
CHEYENNE	8	13	565	667
THE GUILT OF JANET AMES	8	15	163	680
THE UNSUSPECTED	8	16	490	682

* Penetration obtained from start of local New York City campaign up to Saturday after opening.

COST OF ADDED PENETRATION AT DIFFERENT STARTING LEVELS (Cont.)

PICTURE	PENETRATION AT START OF LOCAL CAMPAIGN	ADDED PENETRATION UP TO SATURDAY AFTER OPENING	COST PER POINT OF ADDED PENETRATION UP TO SATURDAY AFTER OPENING	AVERAGE ADDED COST AT THIS LEVEL
FRAMED	8	17	\$ 140	\$ 688
THE ROMANCE OF ROSY RIDGE	8	26	586	655
CROSSFIRE	8	37	1,189	788
MOSS ROSE	10	27	713	758
IT HAPPENED ON FIFTH AVENUE	10	34	938	791
THE GHOST AND MRS. MUJIR	10	49	1,118	818
NORTHWEST OUTPOST	11	8	541	669
NIGHTMARE ALLEY	11	28	774	771
SONG OF LOVE	11	38	780	820
IVY	12	33	679	808
GREEN DOLPHIN STREET	12	41	1,541	848
DISHONORED LADY	13	12	1,149	712
DEAR RUTH	13	16	1,205	662
THE PRIVATE AFFAIRS OF BEL AMI	13	18	294	741
SINGAPORE	13	23	733	776
I WONDER WHO'S KISSING HER NOW	13	25	991	778
THE LONG NIGHT	14	7	3,331	686
SLAVE GIRL	14	22	534	771
LURED	15	10	1,416	721
FIESTA	15	26	717	801
DESERT FURY	16	12	1,248	742
MOTHER WORE TIGHTS	16	39	807	884
FUN AND FANCY FREE	17	28	734	831
HONEYMOON	19	16	555	784
THE WOMAN ON THE BEACH	19	22	310	822
THE FOXES OF HARROW	22	30	645	892
COPACABANA	24	20	1,106	863
LIFE WITH FATHER	25	40	1,000	970
DOWN TO EARTH	26	32	1,011	941
HIGH BARBAREE	27	19	1,006	890
WELCOME STRANGER	29	18	896	906
THE HUCKSTERS	30	48	1,012	1,059
MAGIC TOWN	32	23	972	965
THE SECRET LIFE OF WALTER MITTY	36	30	991	1,029
THE PERILS OF PAULINE	39	24	618	1,029
THE BACHELOR AND THE BOBBY-SOXER	40	32	1,395	1,077
THE OUTLAW	43	25	845	1,050

APPENDIX TO CHAPTER V

MARQUEE VALUE AND PENETRATION COST EFFICIENCY

PICTURE	MARQUEE VALUE	COST PER ADDED POINT OF PENETRATION UP TO SATURDAY AFTER OPENING	PENETRATION ADDED UP TO SATURDAY AFTER OPENING	AVERAGE ADDED COST AT LEVEL
THE BACHELOR AND THE BOBBY-SOXER	76	\$1,395	32	\$1,007
UNCONQUERED	76	1,064	36	763
GREEN DOLPHIN STREET	74	1,541	41	848
WELCOME STRANGER	74	896	18	906
DESIRE ME	71	526	33	729
HIGH BARBAREE	70	1,006	19	890
DARK PASSAGE	67	369	26	692
SONG OF LOVE	64	780	38	820
THE GHOST AND MRS. MUIR	63	1,118	49	818
THE HUCKSTERS	63	1,012	48	1,059
LURED	63	1,416	10	721
THE TROUBLE WITH WOMEN	61	359	17	659
CRY WOLF	60	368	24	645
DOWN TO EARTH	59	1,011	32	941
THE IMPERFECT LADY	55	1,330	11	569
HONEYMOON	54	555	16	784
POSSESSED	53	440	34	734
MAGIC TOWN	49	972	23	965
NIGHTMARE ALLEY	48	774	28	771
CROSSFIRE	47	1,189	37	788
THE SECRET LIFE OF WALTER MITTY	47	991	30	1,029
DESERT FURY	47	1,248	12	742
THE UNFAITHFUL	43	481	22	633
THE OTHER LOVE	41	900	26	692
THE MIRACLE ON 34TH STREET	41	1,101	37	739
THE FOXES OF HARROW	39	645	30	892
CHEYENNE	39	565	13	667
THEY WON'T BELIEVE ME	38	687	18	673
IVY	36	679	33	808
BRUTE FORCE	36	668	39	759
THE SWORDSMAN	36	622	25	689
SOMETHING IN THE WIND	36	756	18	643
DEEP VALLEY	36	486	17	639
THE GUILT OF JANET AMES	36	163	15	680
THE ROMANCE OF ROSY RIDGE	35	586	26	655
LIFE WITH FATHER	34	1,000	40	970

MARQUEE VALUE AND PENETRATION COST EFFICIENCY (Cont.)

PICTURE	MARQUEE VALUE	COST PER ADDED POINT OF PENETRATION UP TO SATURDAY AFTER OPENING	PENETRATION ADDED UP TO SATURDAY AFTER OPENING	AVERAGE ADDED COST AT LEVEL
MOTHER WORE TIGHTS	33	\$ 807	39	\$ 884
THE PERILS OF PAULINE	33	618	24	1,029
FIESTA	33	717	26	801
SINGAPORE	33	733	23	776
THE OUTLAW	32	845	25	1,050
THE LONG NIGHT	31	3,331	7	686
FRAMED	31	140	17	688
DISHONORED LADY	30	1,149	12	712
I WONDER WHO'S KISSING HER NOW	29	991	25	778
SLAVE GIRL	27	534	22	771
THE PRIVATE AFFAIRS OF BEL AMI	26	294	18	741
THE WEB	25	635	21	630
LIVING IN A BIG WAY	25	971	7	514
RIFF-RAFF	24	521	9	604
RAMROD	23	611	14	590
DEAR RUTH	22	1,205	16	662
MOSS ROSE	21	713	27	758
THE UNSUSPECTED	21	490	16	682
CYNTHIA	21	203	25	689
MY BROTHER TALKS TO HORSES	21	39	20	625
KISS OF DEATH	18	1,167	25	689
RIDE THE PINK HORSE	18	824	30	714
NORTHWEST OUTPOST	17	541	8	669
LOST HONEYMOON	16	889	6	582
IT HAPPENED ON FIFTH AVENUE	16	938	34	791
REPEAT PERFORMANCE	15	647	27	660
THE WOMAN ON THE BEACH	15	310	22	822
COPACABANA	13	737	30	863
NEW ORLEANS	8	935	32	685
BRASHER DOUBLOON	8	692	20	692
BLACK MARCISSUS	5	578	31	680
A LADY SURRENDERS	4	248	6	470
THE GUILTY	4	65	11	550
BLACK GOLD	3	662	10	549
GREAT EXPECTATIONS	3	1,438	34	753
GREEN FOR DANGER	0	967	18	615
FRIEDA	0	576	19	620
VARIETY GIRL	*	380	41	740
FUN AND FANCY FREE	*	734	28	831

* Player marquee value on these two pictures difficult to establish in standard terms because Variety Girl was an all star musical and Fun and Fancy Free a Disney feature.

APPENDIX TO CHAPTER VI

WELL-KNOWN TITLES AND PENETRATION

PICTURE	PENETRATION OBTAINED BEFORE START OF LOCAL CAMPAIGN	COST PER POINT	INTENSITY INDEX OBTAINED BEFORE START OF LOCAL CAMPAIGN	COST PER POINT
THE SECRET LIFE OF WALTER MITTY	36	\$ 37	12	\$111
THE HUCKSTERS	30	0	13	0
HIGH BARBAREE	27	92	7	355
LIFE WITH FATHER	25	0	11	0
THE FOXES OF HARROW	22	20	6	74
DEAR RUTH	13	0	4	0
I WONDER WHO'S KISSING HER NOW	13	49	3	213
GREEN DOLPHIN STREET	12	0	6	0
NIGHTMARE ALLEY	11	0	2	0
GREAT EXPECTATIONS	6	73	1	440
Average for 10 pictures with well-known titles	19.5	\$ 27	6.5	\$119
Average for 65 pictures with unknown titles	10	\$137	3	\$540

APPENDIX TO CHAPTER VII

NATIONAL vs. LOCAL MEDIA*

I. NATIONAL CAMPAIGNS

COST PER POINT OF PENETRATION AND INTENSITY INDEX
UP TO TIME OF LOCAL CAMPAIGN

PICTURE	NYC PENETRATION OBTAINED THROUGH NATIONAL MEDIA**	COST PER POINT	INTENSITY INDEX OBTAINED THROUGH NATIONAL MEDIA**	COST PER POINT	COST OF NATIONAL CAMPAIGN IN NEW YORK CITY**
CYNTHIA	4	\$ 37	2	\$ 73	\$ 146
THEY WON'T BELIEVE ME	6	660	2	1,980	3,960
BRASHER DOUBLOON	7	16	1	113	113
THE IMPERFECT LADY	7	294	2	1,030	2,060
ROMANCE OF ROSY RIDGE	8	87	2	349	697
THE GUILT OF JANET AMES	8	348	2	1,391	2,781
SONG OF LOVE	8	428	3	1,141	3,424
IT HAPPENED ON FIFTH AVENUE	10	551	2	2,755	5,511
THE LONG NIGHT	14	332	3	1,549	4,646
FUN AND FANCY FREE	17	488	4	2,074	8,294
HONEYMOON	19	137	6	435	2,611
THE WOMAN ON THE BEACH	19	125	5	475	2,373
DOWN TO EARTH	26	112	8	362	2,899
WELCOME STRANGER	29	182	8	661	5,288
MAGIC TOWN	32	470	10	1,502	15,024
THE PERILS OF PAULINE	39	165	18	358	6,445
THE BACHELOR & BOBBY-SOXER	40	82	13	252	3,275

* This comparison is limited to 46 pictures. Pictures not included fall into the following groups.

1. All pictures with well-known titles.
2. Pictures with national campaigns for which no measurement was available at the start of the local campaign.
3. The picture *LIVING IN A BIG WAY* was eliminated from the list of those pictures using national media because the atypical cost pattern of this picture coupled with the relatively small number of cases would serve to distort the average cost of pictures using national media. *LIVING IN A BIG WAY* obtained only one point of penetration at a cost of \$2,485. This is four times as expensive as the next most expensive national campaign and so must be the result of some special circumstance which we have been unable to determine.

** This pertains only to penetration obtained prior to the start of the local campaign.

NOTE: Figures for *THEY WON'T BELIEVE ME* and *SONG OF LOVE* do not correspond with those in Appendix to Chapter II as national campaigns cost listed for these two pictures in the table above are not for entire campaign but only for that portion for which penetration figures are available. In Appendix to Chapter II penetration was interpolated at end of national campaign.

2. LOCAL CAMPAIGNS

COST PER POINT OF PENETRATION AND INTENSITY INDEX
UP TO SATURDAY AFTER OPENING FOR PICTURES
WITH NO NATIONAL CAMPAIGNS

PICTURE	PENETRATION SATURDAY AFTER OPENING	COST PER POINT	INTENSITY INDEX SATURDAY AFTER OPENING	COST PER POINT	COST UP TO SATURDAY AFTER OPENING
A LADY SURRENDERS	6	\$ 248	2	\$ 744	\$ 1,487
THE GUILTY	11	65	3	239	718
BLACK GOLD	13	509	3	2,208	6,623
GREEN FOR DANGER	18	967	5	3,481	17,403
RAMROD	18	475	5	1,710	8,550
FRIEDA	19	576	6	1,823	10,937
DEEP VALLEY	20	413	5	1,651	8,254
CHEYENNE	21	350	6	1,224	7,344
SOMETHING IN THE WIND	21	648	4	3,401	13,602
THE TROUBLE WITH WOMEN	22	277	6	1,016	6,095
THE UNFAITHFUL	22	481	6	1,763	10,576
THE WEB	22	606	7	1,905	13,335
THE UNSUSPECTED	24	327	7	1,120	7,840
CRY WOLF	25	354	6	1,474	8,842
THE SWORDSMAN	29	536	12	1,295	15,543
KISS OF DEATH	29	1,006	5	2,651	29,164
DARK PASSAGE	30	320	8	1,201	9,606
THE OTHER LOVE	30	780	11	2,126	23,390
BLACK NARCISSUS	31	578	10	1,793	17,932
NEW ORLEANS	32	935	10	2,991	29,909
RIDE THE PINK HORSE	34	727	11	2,249	24,720
SLAVE GIRL	36	326	10	1,175	11,748
SINGAPORE	36	469	9	1,874	16,868
DESIRE ME	37	469	11	1,578	17,359
MOSS ROSE	37	552	14	1,460	20,434
POSSESSED	38	393	14	1,068	14,951
THE MIRACLE ON 34TH STREET	40	1,018	21	1,940	40,737
BRUTE FORCE	43	606	21	1,241	26,068
COPACABANA	44	503	15	1,474	22,116

ESTIMATED COSTS OF FIVE CAMPAIGNS USING
GRADUATED AMOUNTS OF NATIONAL
MAGAZINE ADVERTISING

CAMPAIGN A

NO NATIONAL CAMPAIGN. ALL SIXTY POINTS
OF PENETRATION OBTAINED THROUGH LOCAL
MEDIA.

60 x \$825	(Average cost per point with local media, starting at zero penetration)	= \$49,500
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CAMPAIGN B

TEN POINTS OF PENETRATION OBTAINED BY
NATIONAL MAGAZINES PRIOR TO LOCAL
CAMPAIGN, 50 POINTS OF PENETRATION
OBTAINED BY LOCAL MEDIA.

National:		
10 x \$270	(Average cost per point, national pene- tration, pictures with national cam- paign)	= \$ 2,660
Local:		
50 x \$870	(Average cost per point local media, starting at 10 penetration)	= <u>\$43,500</u>
		\$46,160

CAMPAIGN C

TWENTY POINTS OF PENETRATION OBTAINED BY
NATIONAL MAGAZINES PRIOR TO LOCAL CAM-
PAIGN, 40 POINTS OF PENETRATION OBTAINED
BY LOCAL MEDIA.

National:			
20 x \$270	(Average cost per point, national pene- tration, pictures with national cam- paign)		= \$ 5,320
Local:			
40 x \$920	(Average cost per point, local media, starting at 20 penetration)		= <u>\$36,800</u>
			\$42,120

CAMPAIGN D

THIRTY POINTS OF PENETRATION OBTAINED BY
NATIONAL MAGAZINES PRIOR TO LOCAL
CAMPAIGN, 30 POINTS OF PENETRATION
OBTAINED BY LOCAL MEDIA.

National:			
30 x \$270	(Average cost per point, national pene- tration, pictures with national cam- paign)		= \$ 7,980
Local:			
30 x \$970	(Average cost per point, local media, starting at 30 penetration)		= <u>\$29,100</u>
			\$37,080

CAMPAIGN E

FORTY POINTS OF PENETRATION OBTAINED BY
NATIONAL MAGAZINES PRIOR TO LOCAL CAM-
PAIGN, 20 POINTS OF PENETRATION OBTAINED
BY LOCAL MEDIA.

National:

40 x \$270 (Average cost per point, national pene-
tration, pictures with national cam-
paign)

= \$10,640

Local:

20 x \$1,015 (Average cost per point, local media,
starting at 40 penetration)

= \$20,300

\$30,940

APPENDIX TO CHAPTER VIII

MEDIA USED DURING LOCAL CAMPAIGN
AND DEGREE OF DIVERSIFICATION

PICTURE	MEDIA					INDEX OF DIVERSIFICATION*
	NEWS- PAPER %	RADIO %	OUT- DOOR %	TRANS- PORTATION %	MAGA- ZINES %	
BLACK GOLD	100	-	-	-	-	1.00
BLACK NARCISSUS	100	-	-	-	-	1.00
BRASHER DOUBLOON	100	-	-	-	-	1.00
BRUTE FORCE	100	-	-	-	-	1.00
CHEYENNE	100	-	-	-	-	1.00
CYNTHIA	100	-	-	-	-	1.00
DESIRE ME	100	-	-	-	-	1.00
FRAMED	100	-	-	-	-	1.00
FRIEDA	100	-	-	-	-	1.00
THE GUILT OF JANET AMES	100	-	-	-	-	1.00
THE GUILTY	100	-	-	-	-	1.00
IVY	100	-	-	-	-	1.00
A LADY SURRENDERS	100	-	-	-	-	1.00
LIVING IN A BIG WAY	100	-	-	-	-	1.00
MY BROTHER TALKS TO HORSES	100	-	-	-	-	1.00
NORTHWEST OUTPOST	100	-	-	-	-	1.00
THE PRIVATE AFFAIRS OF BEL AMI	100	-	-	-	-	1.00
RAMROD	100	-	-	-	-	1.00
SINGAPORE	100	-	-	-	-	1.00
THE SWORDSMAN	100	-	-	-	-	1.00
THE TROUBLE WITH WOMEN	100	-	-	-	-	1.00
THE UNSUSPECTED	100	-	-	-	-	1.00
THE WEB	100	-	-	-	-	1.00

* This index is designed to show the degree to which each media was used besides the mere number of media. To say a picture used five media would be misleading if the amount spent on four of the five media for example were only a few per cent of the total expenditure. The greatest possible diversification would exist if each of the five media constituted 20 per cent of the total expenditure. The weighting system employed would count such a distribution as 5.00. The least possible diversification is to be found in those campaigns based solely on newspaper advertising. Such campaigns have an index of 1.00. Variations in campaigns between these two points are determined as follows: The medium most used in a given campaign is given a weight of one, the next most used medium a weight of 3, the third medium a weight of 5, the fourth medium a weight of 7 and the fifth medium a weight of 9. For example, a campaign divided among five media in the proportions shown below would be weighted as follows:

	%
Newspaper	50 x 1 = .50
Radio	20 x 3 = .60
Outdoor	15 x 5 = .45
Transportation	10 x 7 = .70
Magazines	5 x 9 = .45
	2.70 Index of Diversification

MEDIA USED DURING LOCAL CAMPAIGN AND
DEGREE OF DIVERSIFICATION (Cont.)

PICTURE	MEDIA					INDEX OF DIVERSIFICATION %
	NEWS- PAPER %	RADIO %	OUT- DOOR %	TRANS- PORTATION %	MAGA- ZINES %	
MOSS ROSE	98	-	-	2	-	1.04
DISHONORED LADY	98	-	-	-	2	1.04
THE MIRACLE ON 34TH STREET	97	-	-	3	-	1.06
REPEAT PERFORMANCE	97	1	-	2	-	1.08
THE FOXES OF HARROW	96	-	-	1	3	1.10
HIGH BARBAREE	95	-	5	-	*	1.10
SLAVE GIRL	95	5	-	-	-	1.10
DARK PASSAGE	94	6	-	-	-	1.12
I WONDER WHO'S KISSING HER NOW	96	-	-	2	2	1.12
THE PERILS OF PAULINE	94	6	-	-	-	1.12
THE SECRET LIFE OF WALTER MITTY	96	-	-	2	2	1.12
THE WOMAN ON THE BEACH	94	6	-	-	-	1.12
VARIETY GIRL	93	7	-	-	-	1.14
SONG OF LOVE	95	1	-	*	5	1.15
DESERT FURY	92	8	-	-	-	1.16
POSSESSED	93	6	-	1	-	1.16
RIFF-RAFF	92	8	-	-	-	1.16
LOST HONEYMOON	91	9	-	-	-	1.18
DOWN TO EARTH	91	-	-	8	1	1.20
THE OTHER LOVE	90	10	-	-	-	1.20
THE GHOST AND MRS. MUIR	91	-	3	5	-	1.21
GREEN FOR DANGER	89	11	-	-	-	1.22
THE IMPERFECT LADY	88	11	-	1	-	1.26
WELCOME STRANGER	87	13	-	-	-	1.26
DEAR RUTH	87	12	-	1	-	1.28
THE ROMANCE OF ROSY RIDGE	86	14	-	-	-	1.28
THE UNFAITHFUL	89	3	-	8	-	1.28
CRY WOLF	85	15	-	-	-	1.30
RIDE THE PINK HORSE	84	16	-	-	-	1.32
DEEP VALLEY	83	17	-	-	-	1.34
FIESTA	86	-	10	4	-	1.36
NIGHTMARE ALLEY	82	18	-	-	-	1.36
GREEN DOLPHIN STREET	83	15	-	-	2	1.38
THE HUCKSTERS	80	20	-	-	-	1.40
LURED	80	-	-	-	20	1.40
MAGIC TOWN	84	4	12	-	-	1.40
GREAT EXPECTATIONS	80	18	-	-	2	1.44

* Less than one per cent.

MEDIA USED DURING LOCAL CAMPAIGN AND
DEGREE OF DIVERSIFICATION (Cont.)

PICTURE	MEDIA					INDEX OF DIVERSIFICATION
	NEWS- PAPER %	RADIO %	OUT- DOOR %	TRANS- PORTATION %	MAGA- ZINES %	
THEY WON'T BELIEVE ME	84	3	-	2	11	1.46
HONEYMOON	84	8	-	-	8	1.48
SOMETHING IN THE WIND	76	24	-	-	-	1.48
KISS OF DEATH	73	27	-	-	-	1.54
LIFE WITH FATHER	79	1	14	6	-	1.58
THE LONG NIGHT	80	11	9	-	-	1.68
MOTHER WORE TIGHTS	74	19	-	5	2	1.70
FUN AND FANCY FREE	75	14	-	2	9	1.76
IT HAPPENED ON FIFTH AVENUE	78	9	-	4	9	1.78
THE OUTLAW	66	29	-	5	-	1.78
THE BACHELOR AND THE BOBBY-SOXER	64	-	11	*	25	1.94
UNCONQUERED	67	2	-	10	21	1.94
NEW ORLEANS	36	56	-	-	8	2.04
CROSSFIRE	67	14	-	13	6	2.16
COPACABANA	48	30	-	-	22	2.48

* Less than one per cent.

APPENDIX TO CHAPTER IX

LENGTH OF LOCAL CAMPAIGN

ONE WEEK CAMPAIGNS

BLACK GOLD
BRASHER DOUBLOON
CHEYENNE
CRY WOLF
CYNTHIA
DARK PASSAGE
DEAR RUTH
DEEP VALLEY
DESERT FURY
DISHONORED LADY
FRAMED
THE GUILT OF JANET AMES
THE GUILTY
THE IMPERFECT LADY
A LADY SURRENDERS
LIVING IN A BIG WAY
LOST HONEYMOON
LURED
MY BROTHER TALKS TO HORSES
NORTHWEST OUTPOST
THE OTHER LOVE
THE PERILS OF PAULINE
POSSESSED
THE PRIVATE AFFAIRS OF BEL AMI
RIFF-RAFF
THE ROMANCE OF ROSY RIDGE
SLAVE GIRL
THE SWORDSMAN
THEY WON'T BELIEVE ME
THE TROUBLE WITH WOMEN
THE UNSUSPECTED
VARIETY GIRL
THE WEB
WELCOME STRANGER

TWO WEEK CAMPAIGNS

BRUTE FORCE
DESIRE ME
FIESTA
THE FOXES OF HARROW
FRIEDA
FUN AND FANCY FREE
HIGH BARBAREE
HONEYMOON

LENGTH OF LOCAL CAMPAIGN (Cont.)

TWO WEEK CAMPAIGNS (Cont.)

I WONDER WHO'S KISSING HER NOW
MOSS ROSE
MOTHER WORE TIGHTS
NIGHTMARE ALLEY
THE OUTLAW
RAMROD
THE SECRET LIFE OF WALTER MITTY
THE UNFAITHFUL
THE WOMAN ON THE BEACH

THREE WEEK CAMPAIGNS

BLACK NARCISSUS
DOWN TO EARTH
GREAT EXPECTATIONS
GREEN FOR DANGER
THE HUCKSTERS
IT HAPPENED ON FIFTH AVENUE
IVY
KISS OF DEATH
MAGIC TOWN
THE MIRACLE ON 34TH STREET
NEW ORLEANS
REPEAT PERFORMANCE
RIDE THE PINK HORSE
SINGAPORE
SOMETHING IN THE WIND

CAMPAIGNS OF FOUR OR MORE WEEKS IN LENGTH

THE BACHELOR AND THE BOBBY-SOXER	(4)
CROSSFIRE	(4)
GREEN DOLPHIN STREET	(4)
THE LONG NIGHT	(4)
SONG OF LOVE	(4)
LIFE WITH FATHER	(6)
UNCONQUERED	(7)
COPACABANA	(8)
THE GHOST AND MRS. MUIR	(8)

APPENDIX TO CHAPTER X

ADVERTISING EXPENDITURE AND PENETRATION ADDED DURING
FIRST-RUN CLASSIFIED BY LENGTH OF RUN

LENGTH OF RUN AND PICTURE	PENETRATION SATURDAY AFTER OPENING	PENETRATION ADDED DURING RUN	COST PER ADDED POINT	PENETRATION DEPTH SATURDAY AFTER OPENING	DEPTH ADDED DURING RUN	COST PER ADDED POINT	TOTAL EXPENDITURE DURING RUN
<u>1 Week</u>							
LIVING IN A BIG WAY	11	1	\$ 891	1	0	\$ -	\$ 891
LOST HONEYMOON	13	1	2,971	2	0	-	2,970
THE GUILT OF JANET AMES	23	0	-	1	1	1,170	1,170
CYNTHIA	29	3	328	4	3	328	985
<u>2 Weeks</u>							
LADY SURRENDERS	6	4	481	1	-	-	1,924
BLACK GOLD	13	5	937	1	0	-	4,685
RIFF-RAFF	15	25	487	1	3	4,056	12,176
RAMROD	18	6	1,295	2	0	-	7,770
NORTHWEST OUTPOST	19	3	717	*	1	2,153	2,153
DEEP VALLEY	20	3	2,200	1	0	-	6,604
SOMETHING IN THE WIND	21	5	1,774	*	2	4,433	8,866
THE TROUBLE WITH WOMEN	22	5	1,005	2	0	-	5,022
DISHONORED LADY	25	4	1,343	4	0	-	5,380
BRASHER DOUBLOON	27	3	2,682	4	1	8,045	8,045
THE PRIVATE AFFAIRS OF BEL AMI	31	6	1,143	3	2	3,427	6,854
THE ROMANCE OF ROSY RIDGE	34	13	809	4	2	5,254	10,508
<u>3 Weeks</u>							
GREEN FOR DANGER	18	3	4,326	2	4	3,244	12,977
THE IMPERFECT LADY	18	4	5,101	4	1	20,404	20,404
CHEYENNE	21	9	1,238	3	2	5,565	11,129
THE LONG NIGHT	21	3	3,059	2	1	9,177	9,177
THE UNFAITHFUL	22	15	810	2	2	6,082	12,163
THE WEB	22	9	1,513	3	2	6,805	13,609
CRY WOLF	25	5	2,172	1	2	5,443	10,887
FRAMED	25	3	2,460	4	0	-	7,388
REPEAT PERFORMANCE	28	4	2,762	5	0	-	10,503

* Less than one per cent.

ADVERTISING EXPENDITURE AND PENETRATION ADDED DURING FIRST-RUN CLASSIFIED BY LENGTH OF RUN (Cont.)

LENGTH OF RUN AND PICTURE	PENETRATION SATURDAY AFTER OPENING	PENETRATION ADDED DURING RUN	COST PER ADDED POINT	PENETRATION DEPTH SATURDAY AFTER OPENING	DEPTH ADDED DURING RUN	COST PER ADDED POINT	TOTAL EXPENDITURE DURING RUN
<u>3 Weeks (cont.)</u>							
DESERT FURY	28	5	\$ 3,217	4	3	\$ 5,390	\$16,180
HONEYMOON	35	11	2,130	8	5	4,690	23,209
SINGAPORE	36	5	1,341	3	1	6,702	6,702
SLAVE GIRL	36	5	1,902	4	0	-	9,505
DESIRE ME	37	9	1,695	4	2	7,637	15,274
MOSS ROSE	37	7	2,278	8	1	15,924	15,924
FIESTA	41	15	1,243	7	3	6,220	18,655
THE WOMAN ON THE BEACH	41	19	1,007	5	6	3,192	10,986
IT HAPPENED ON FIFTH AVENUE	44	7	3,855	18	4	2,203	15,421
IVY	45	5	2,535	5	2	6,344	12,688
HIGH BARBAREE	46	7	2,697	7	4	4,723	18,889
<u>4 Weeks</u>							
THEY WON'T BELIEVE ME	24	7	1,492	1	2	5,214	10,428
DEAR RUTH	29	11	2,813	7	8	3,890	31,042
DARK PASSAGE	30	9	1,660	4	0	-	14,932
NEW ORLEANS	32	6	1,643	5	4	2,470	9,866
I WONDER WHO'S KISSING HER NOW	38	4	5,920	7	3	7,880	23,659
THE MIRACLE ON 34TH STREET	40	15	2,135	16	18	1,782	32,055
DOWN TO EARTH	58	3	12,800	13	0	-	38,354
THE GHOST AND MRS. MUJR	59	1	40,491	13	4	10,123	40,491
THE PERILS OF PAULINE	63	7	3,161	18	8	2,768	22,143
<u>5 Weeks</u>							
LURED	25	6	1,147	2	1	6,881	6,881
GREAT EXPECTATIONS	40	11	6,370	25	20	3,510	70,022
MOTHER WORE TIGHTS	55	18	1,807	10	16	2,034	32,517

ADVERTISING EXPENDITURE AND PENETRATION ADDED DURING
FIRST-RUN CLASSIFIED BY LENGTH OF RUN (Cont.)

LENGTH OF RUN AND PICTURE	PENETRATION SATURDAY AFTER OPENING	PENETRATION ADDED DURING RUN	COST PER ADDED POINT	PENETRATION DEPTH SATURDAY AFTER OPENING	DEPTH ADDED DURING RUN	COST PER ADDED POINT	TOTAL EXPENDITURE DURING RUN
6 Weeks							
KISS OF DEATH	29	9	\$ 3,150	6	4	\$ 7,085	\$28,362
BRUTE FORCE	43	11	4,275	15	8	5,345	43,149
THE HUCKSTERS	78	4	12,151	32	12	4,050	48,605
7 Weeks							
BLACK NARCISSUS	31	11	1,949	5	14	1,532	21,493
WELCOME STRANGER	47	16	2,941	9	8	5,882	47,057
THE BACHELOR AND THE BOBBY-SOXER	72	13	6,710	20	17	5,130	86,767
8 Weeks							
FRIEDA	19	10	1,539	3	4	3,817	15,390
11 Weeks							
POSSESSED	38	13	3,660	8	0	-	46,375
CROSSFIRE	45	20	3,763	22	18	4,180	75,248

APPENDIX TO CHAPTER XI

REVIEW RATINGS, REVIEW PENETRATION
AND BOX-OFFICE

PICTURE	REVIEW RATING*	REVIEW PENETRATION	BOX-OFFICE INDEX**
GREAT EXPECTATIONS	6.41	19	96
THE MIRACLE ON 34TH STREET	6.18	14	
LIFE WITH FATHER	6.13	13	171
KISS OF DEATH	5.72	6	
THE BACHELOR AND THE BOBBY-SOXER	5.70	16	137
THE SECRET LIFE OF WALTER MITTY	5.61	15	
THE PERILS OF PAULINE	5.59	8	
WELCOME STRANGER	5.57	7	
RIDE THE PINK HORSE	5.55	--	101
GREEN FOR DANGER	5.53	4	75
THEY WON'T BELIEVE ME	5.52	3	59
FUN AND FANCY FREE	5.50	9	116
DEAR RUTH	5.45	7	
THE WEB	5.36	4	88
BLACK NARCISSUS	5.26	11	
FRIEDA	5.24	7	
THE GHOST AND MRS. MUIR	5.21	8	116
CROSSFIRE	5.15	30	122
SONG OF LOVE	5.12	14	90
THE HUCKSTERS	5.09	12	
MOSS ROSE	4.91	2	
CHEYENNE	4.90	3	
VARIETY GIRL	4.89	--	
RIFF-RAFF	4.86	1	53
CYNTHIA	4.86	6	
LURED	4.86	5	
BLACK GOLD	4.78	2	
MOTHER WORE TIGHTS	4.77	8	
THE OTHER LOVE	4.70	5	77
SOMETHING IN THE WIND	4.62	1	54
FRAMED	4.61	2	77

* These ratings were based on a seven-point scale evaluation of reviews in all the New York City daily papers, in addition to LIFE, TIME, NEWSWEEK, CUE and the NEW YORKER. The over-all rating is based on the sum of the individual ratings weighted by the New York City circulations of the various publications.

** Available only for 34 pictures playing at regularly established first-run non-stage show theatre plus the Music Hall which has no known names in stage shows.

-- No data available.

REVIEW RATINGS, REVIEW PENETRATION
AND BOX-OFFICE (Cont.)

PICTURE	REVIEW RATING	REVIEW PENETRATION	BOX-OFFICE INDEX
UNCONQUERED	4.60	18	148
I WONDER WHO'S KISSING HER NOW	4.59	6	
RAMROD	4.58	2	61
DISHONORED LADY	4.58	2	
POSSESSED	4.51	5	70
NIGHTMARE ALLEY	4.51	7	
DOWN TO EARTH	4.48	9	97
THE UNSUSPECTED	4.43	6	
THE LONG NIGHT	4.42	6	61
FIESTA	4.29	6	
IVY	4.15	3	72
THE ROMANCE OF ROSY RIDGE	4.14	6	
THE PRIVATE AFFAIRS OF BEL AMI	4.13	5	53
MY BROTHER TALKS TO HORSES	4.12	--	
DEEP VALLEY	4.07	1	
REPEAT PERFORMANCE	4.07	4	53
IT HAPPENED ON FIFTH AVENUE	4.04	6	57
THE UNFAITHFUL	3.99	2	
DARK PASSAGE	3.95	5	
THE IMPERFECT LADY	3.89	1	
HIGH BARBAREE	3.89	6	
THE WOMAN ON THE BEACH	3.89	6	67
BRUTE FORCE	3.87	10	151
CRY WOLF	3.83	1	
THE FOXES OF HARROW	3.80	11	
HONEYMOON	3.79	5	78
GREEN DOLPHIN STREET	3.78	--	147
NEW ORLEANS	3.75	3	93
THE GUILT OF JANET AMES	3.71	8	
A LADY SURRENDERS	3.63	--	
THE TROUBLE WITH WOMEN	3.56	1	50
LOST HONEYMOON	3.55	1	
DESERT FURY	3.55	8	
BRASHER DOUBLOON	3.42	7	
MAGIC TOWN	3.38	15	66
NORTHWEST OUTPOST	3.28	4	60
LIVING IN A BIG WAY	3.19	2	
COPACABANA	3.17	5	
SINGAPORE	3.08	6	82
THE OUTLAW	3.02	18	
DESIRE ME	2.88	7	
SLAVE GIRL	2.75	5	57
THE GUILTY		NO DATA AVAILABLE	
THE SWORDSMAN		NO DATA AVAILABLE	

APPENDIX B

THE RELATIONSHIP BETWEEN THE PATTERN OF
PENETRATION AND WANT-TO-SEE BY AUDIENCE
GROUPS AND THE COMPOSITION OF THE
AUDIENCE

COMPARISON OF PENETRATION WEIGHTED BY WANT-TO-SEE
WITH ACTUAL SEEN PERCENTAGES BY AUDIENCE GROUPS FOR
ALL PICTURES IN NEW YORK MARKET STUDY FOR WHICH SUCH
DATA IS AVAILABLE.

While want-to-see information was not part of the New York Market Study, among those pictures in the study which played-off early enough during the period of the survey for sufficient data on per cent seen to accumulate, there was New York City want-to-see data available on 12 pictures from our regular national ballot.

The following table comparing the proportion of people who actually saw a picture in each audience group with the proportion who were penetrated and (said they wanted to see it) indicates that in over three-fourths of the breakdowns the seen pattern followed the want-to-see penetration* pattern. In order to facilitate a direct comparison the seen vote and the want-to-see penetration figures are stated in terms of an index where the over-all seen as well as the over-all want-to-see penetration are assigned the value of 100 and the relation between the total and the per cent in each audience group is expressed as percentages of 100.

* The product of penetration and want-to-see.

			SEX	AGES	INCOME		FREQUENCY OF ATTENDANCE LESS THAN ONCE A WEEK OR ONCE A WEEK OFTENER				
					UPPER AND MIDDLE	LOWER					
			MALES	FEMALES	12-17	18-30	31-UP				
			TOTAL								
BACHELOR AND THE BOBBY-SOXER, THE	Wts X Pen*		100	74	126	129	106	70	96	74	113
	Seen		100	79	121	117	110	72	82	74	113
CROSSFIRE	Wts X Pen		100	114	86	103	124	59	94	72	114
	Seen		100	104	96	50	107	121	92	77	111
DOWN TO EARTH	Wts X Pen		100	78	122	113	117	63	93	76	112
	Seen		100	88	112	77	121	80	89	95	103
GUILT OF JANET AMES	Wts X Pen		100	75	125	93	107	93	86	76	113
	Seen		100	85	115	129	108	68	97	53	123
IVY	Wts X Pen		100	70	130	89	117	79	87	87	107
	Seen		100	89	111	119	105	79	95	36	132
WOMAN ON THE BEACH, THE	Wts X Pen		100	81	119	92	116	79	95	90	105
	Seen		100	106	94	112	104	85	95	63	119
RIFF-RAFF	Wts X Pen		100	138	62	143	95	80	106	75	113
	Seen		100	101	99	131	112	60	104	44	128
SECRET LIFE OF WALTER MITTY, THE	Wts X Pen		100	104	96	110	116	67	89	91	104
	Seen		100	105	95	125	127	38	98	76	112
SINGAPORE	Wts X Pen		100	115	85	121	106	76	106	71	115
	Seen		100	136	64	87	97	114	104	54	123
THEY WON'T BELIEVE ME	Wts X Pen		100	77	123	112	112	72	88	72	114
	Seen		100	84	116	125	116	57	97	45	128
WEB, THE	Wts X Pen		100	125	75	119	111	69	102	65	125
	Seen		100	105	95	104	111	78	90	62	119
HONEYMOON	Wts X Pen		100	56	144	139	107	62	104	68	116
	Seen		100	90	110	120	113	65	108	29	136

* Penetration weighted by want-to-see.

In the case of sex, 11 out of 12 pictures show the same seen pattern as want-to-see weighted penetration pattern. With regard to age, the seen pattern follows the penetration weighted by want-to-see fully in five pictures and partially in four of the 12 pictures. Eleven of the 12 pictures show the same seen and penetration weighted by want-to-see pattern with reference to income groups. All 12 pictures have the same general seen and penetration weighted by want-to-see pattern in the frequency of attendance groups.